

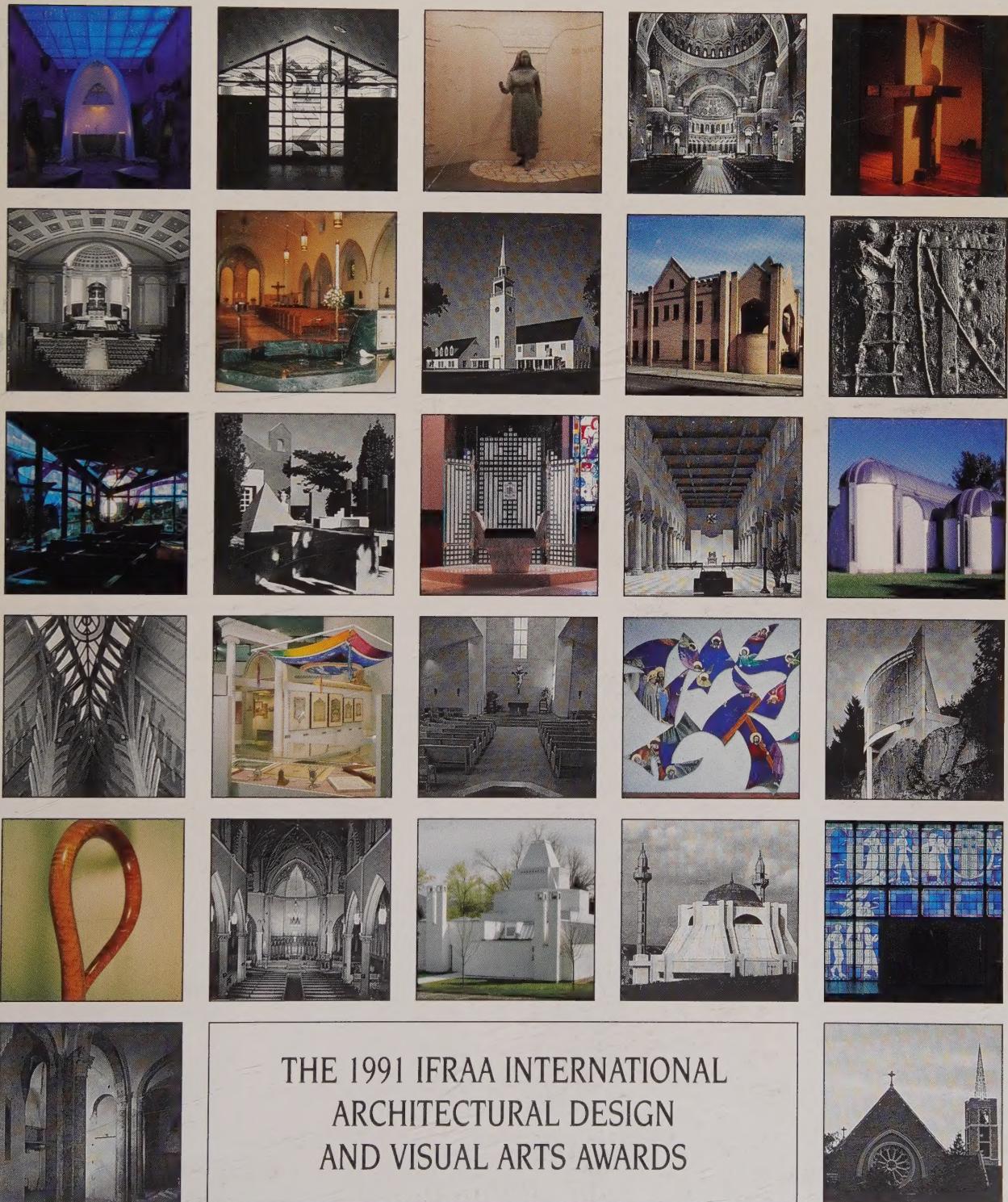
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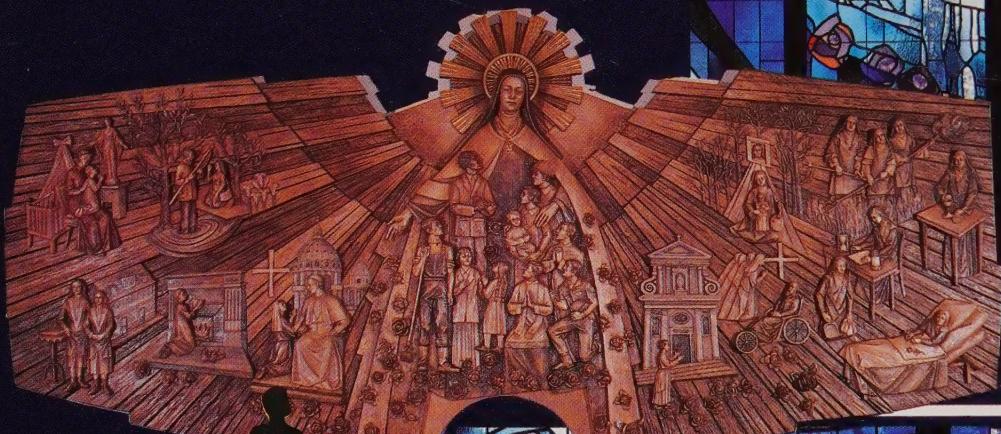


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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 by 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

SPECIAL ISSUE: The 1991 IFRAA International Architectural Design and Visual Arts Awards

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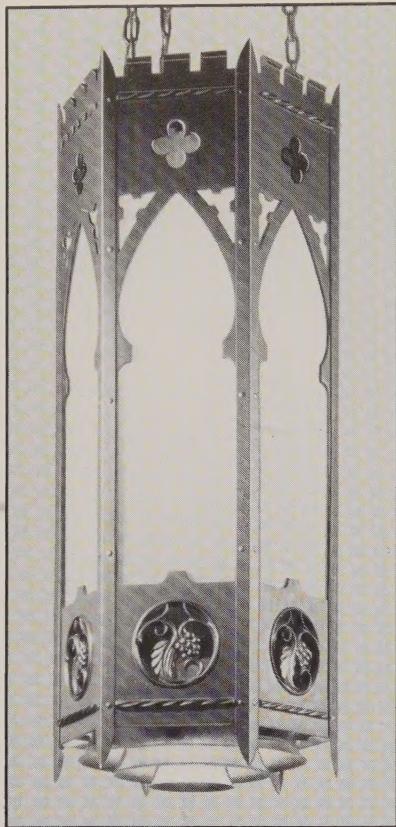
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Notes & Comments

What is Proper Stewardship of Historic Religious Properties?

A very successful conference on this subject was held November 2 in Middletown, Connecticut, under the sponsorship of the Greater Middletown Preservation Trust; Ann C. Street, Executive Director. IFRAA's Richard Bergmann was chair for one of the afternoon seminars on Balancing Change and Tradition in the Design and Redesign of Liturgical Spaces. Participants included Father Sickler, Dean of Students, Holy Apostles Seminary; Herbert Newman, Professor of Architectural Design at Yale; the Rev. Edward Danks, Noroton Presbyterian Church; and Martin Rambusch, Rambusch Studios. There was a discussion of the fact that sacred places were previously *discovered*, not man-made—the Judean Hills, the Yucatan, the Grand Canyon—and that man has tried to imitate nature and to echo God, in the ziggurat, the pyramid, the steeple, the skyscraper, all symbols of the Mountain.

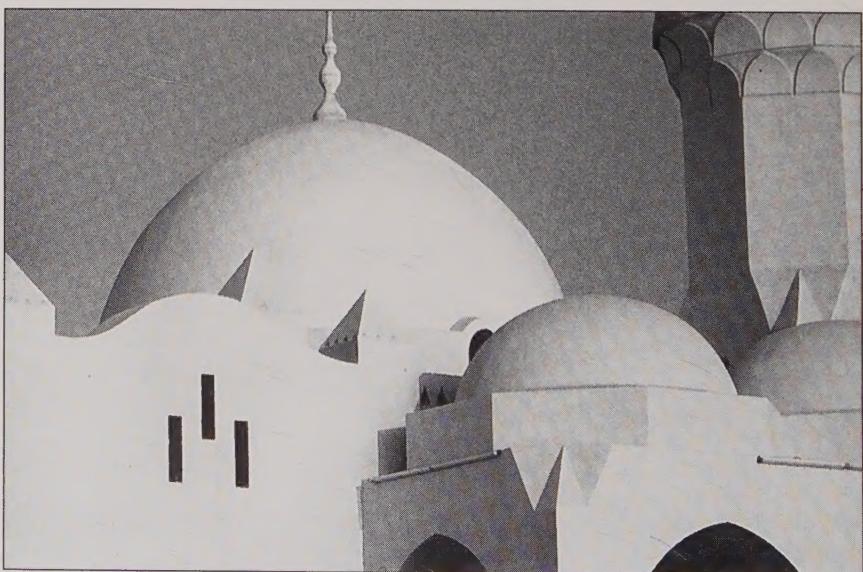
Herbert Newman pointed out the difference in designing for Christian and Jewish faiths. The architecture of the Catholic Church has emphasized teaching iconography, while the diaspora discouraged tradition in Judaism and its architecture emphasized a *place* for meeting. Today, however, a Jewish tradition of architectural style is growing, and the modern or abstract style is manifest in many structures.

Attention in the conference was given to the impracticality of worship space that is used only two to three hours a week, but it was agreed that people are turning away from too much flexibility of space. They want to feel the mystery of the sanctuary, and it was agreed that the mystery should not be secularized. The importance of lighting, textured and handcrafted materials to achieve unity and architectural definitions was emphasized.

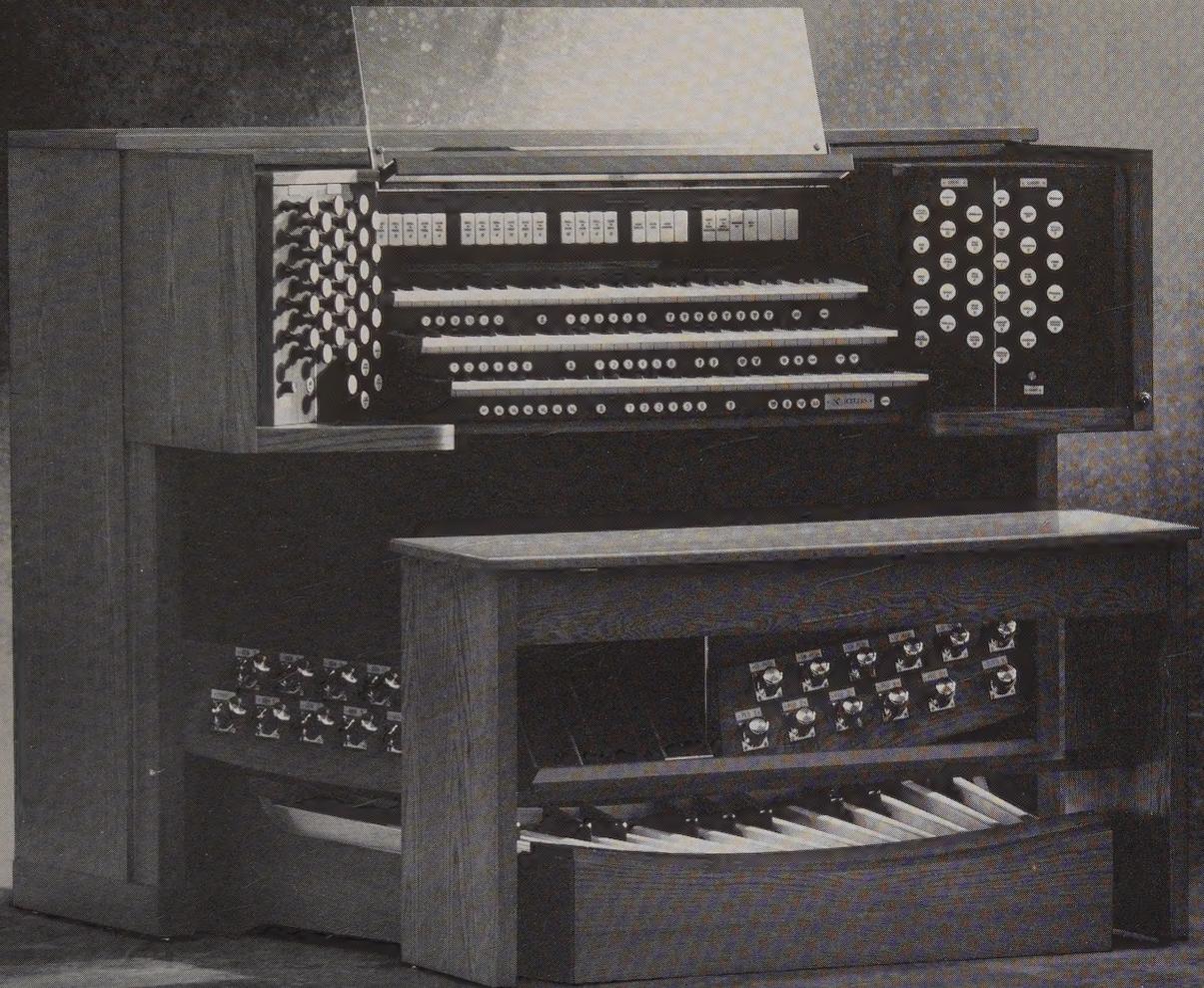
One question that will probably assume more importance was related to multiculturalism. How do we recognize the diversity of all religions and incorporate this into our iconography? Should we take down certain symbols to make the secularist more comfortable? How do we blend the transcendent and the immanent?—B.H.M.

The Aga Khan Award for Architecture

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Corniche Mosque, Jeddah, Saudi Arabia



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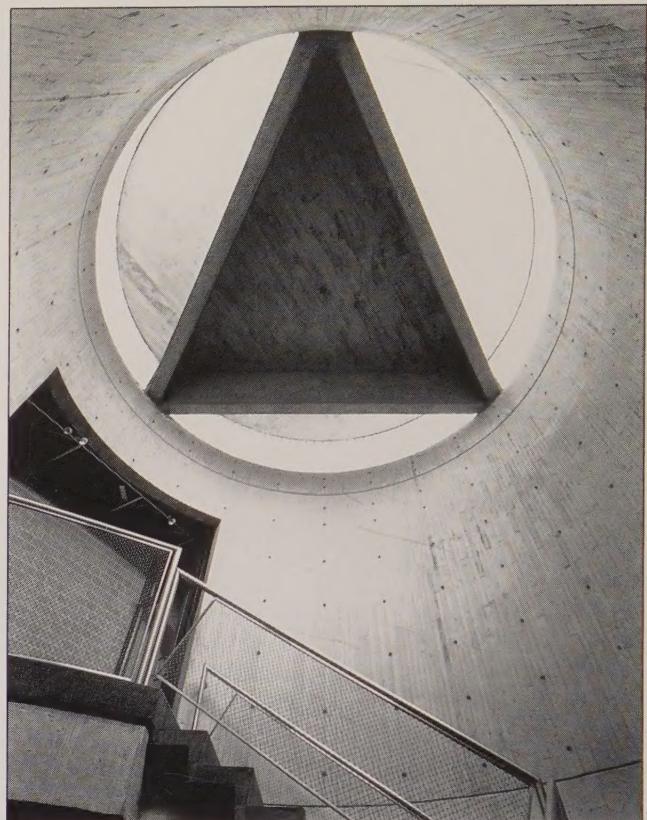
Louis Kahn Retrospective

The Philadelphia Museum of Art recently presented the first major retrospective devoted to the work of Louis Kahn (1901-1974), who is acclaimed as one of the 20th century's greatest architects. The exhibition will travel on an international tour.

Critic Herbert Muschamp writes in the *New York Times* that Kahn was obsessed with the powerful ideas he could shape into *forms*, and believed that forms should emerge only after long reflection on the metaphysical aspects of a building's program. He quotes Kahn as writing of his design for Mikveh Israel synagogue in Philadelphia: "I must be in tune with the spirit that created the first synagogue. I must rediscover that sense of beginnings through beliefs."

The National Institute for Architectural Education

This institute was founded in 1894 and is dedicated to insuring that students make informed decisions about architecture as a career. Every year more than \$65,000 in competition prize money for travel abroad to enrich educational experiences is awarded. Exhibitions, seminars and lecture series, faculty research, and international design interests are promoted. Contact: NIAE, 30 West 22nd St., New York, NY 10010. □



Yale University Art Gallery, New Haven, Conn., Louis Kahn, 1951-53.

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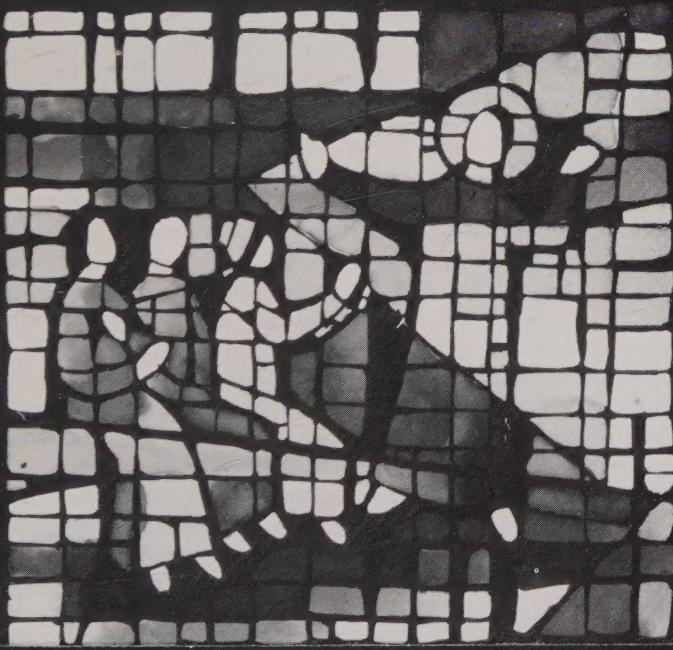
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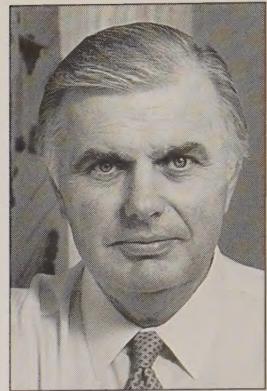
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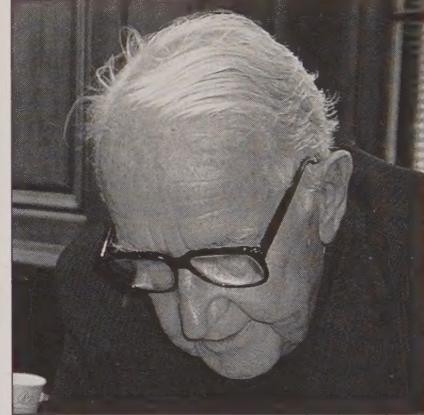
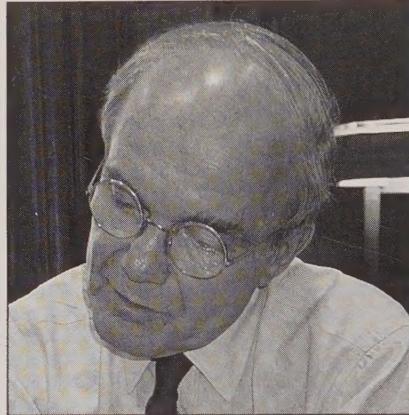
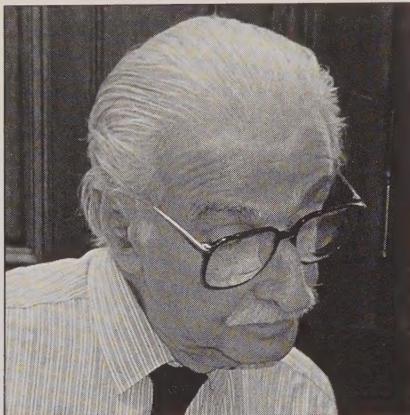
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THE 1991 IFRAA INTERNATIONAL ARCHITECTURAL DESIGN AWARDS



Richard Bergmann, IFRAA Architectural Awards Coordinator

THE JURY



Giorgio Cavaglieri was a pioneer and continues to be a leader in the field of historic preservation. His work is represented by an impressive list of projects in New York City, throughout the state, and in Washington, D.C. at the National Building Museum. He has been involved with 50 landmark and adaptive reuse projects, including churches, synagogues, theaters, libraries, museums, and large-scale planning for preservation. In January 1991 he received a Presidential citation from the National AIA and in June the Medal of Honor from the New York AIA Chapter.

Alfredo De Vido, whose work runs the gamut from theater and hotel design to schools and religious buildings, is known for producing a high level of design quality combined with careful attention to budgets and completion dates. His work has been published in more than 200 books, newspapers and magazines. He also has written two books in the architectural field. Among the many awards he has received are several related to the use of solar energy.

David H. Read, educated and ordained in Scotland, was the first chaplain at the University of Edinburgh and was once chaplain to Her Majesty the Queen in Scotland. He served the Madison Avenue Presbyterian Church in New York City from 1956-1989 and a larger audience through his radio pulpit and more than 30 books. The list of his honorary degrees is long, and includes serving as the 50th Anniversary preacher at Harvard. Pursuant to his interest in the arts, for many years he has served as a director on the Board of The Society for the Arts, Religion and Contemporary Culture. His specific contribution to the jury was to judge the success or failure of a structure in relation to liturgical needs. □

THE JURY PROCESS

By Betty H. Meyer, Editor



Have you ever wondered exactly what the jury process is that determines the awards given to firms or individuals who have chosen to enter a competition?

Richard Bergmann, an architect in New Canaan, Connecticut and chairman of the 1991 IFRAA International Architectural Awards Committee, invited me to sit in on September 3 to observe the full day of deliberations by the jury for the IFRAA Architectural Awards. The jury of three consisted of architects Alfredo De Vido and Giorgio Cavagliari and clergyman David H.C. Read. (See page 10 for bios.)

We were to meet at 8:30 a.m. at the New York AIA Board Room in the landmark Villard Houses on Madison Avenue just behind St. Patrick's Cathedral. It is interesting to note that New York City was the birthplace of the American Institute of Architects on February 23, 1857, in the office of Richard M. Upjohn, who became its first president with Richard Morris Hunt as secretary. In these early years architects were just beginning to make their presence known as a profession, according to Steven H. Rosenfeld in *N.Y. Construction News*. Economic considerations and social conditions were as crucial then as they are today.

Richard Bergmann and Cavagliari were already there when I arrived and I was early. Richard had driven into Manhattan from Connecticut with all 159 entries in organized boxes. We were impressed that 33 non-U.S. entries were included from Italy, Norway, Denmark, Finland, England, Spain, Switzerland, Germany, Greece, Holland, Hungary, Turkey, Poland, Malta, South Africa, New Zealand, Singapore, Japan, Mexico and Canada.

Susan Elbert had come from the office to assist Dick and was invaluable in keeping the process moving, taking lunch or-

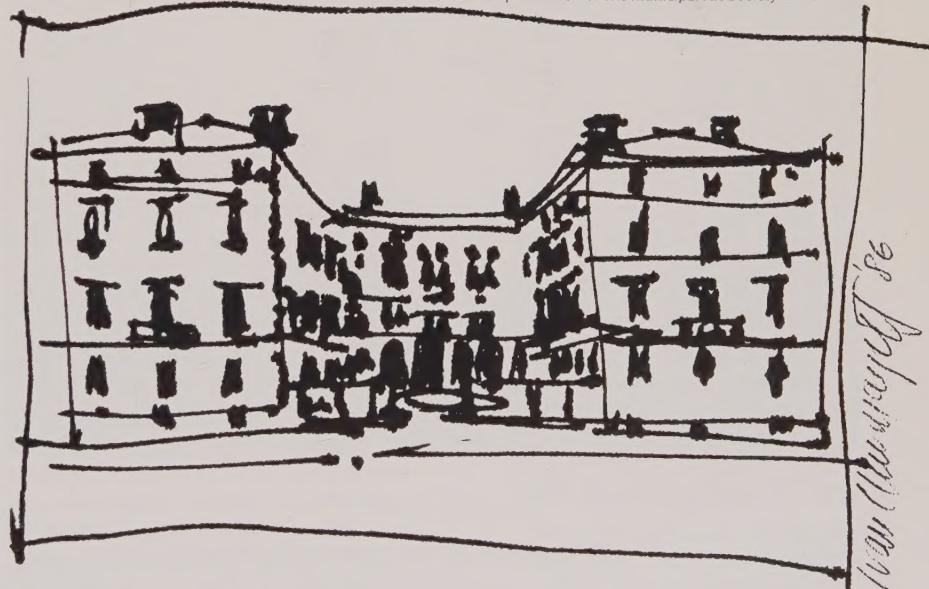
ders, and in general seeing that the jurors felt comfortable throughout the day.

While we were waiting for the other jurors, Cavagliari spoke of the excitement he always feels before a jury begins. "Who knows," he said, "there may be another Michelangelo here?" And we agreed. We talked about the difference in quality of submitted photographs and that a juror has to be able to "see through" to the real project regardless of quality in the photograph. One also has to be uninfluenced by differences in de-

The jury discussed various aspects they would consider: (1) Aesthetics, (2) Function, (3) Budget and (4) Traditions of particular faith.

Soon Richard asked the three jurors if they would sit together around a table at the end of the room. The many boxes were lined up on another table which reached almost to the other end of the room. A large box was placed next to the jurors to receive the accepted entries, and those rejected were taken away as the pile grew larger. As a lay person, I felt

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The Municipal Art Society of New York.

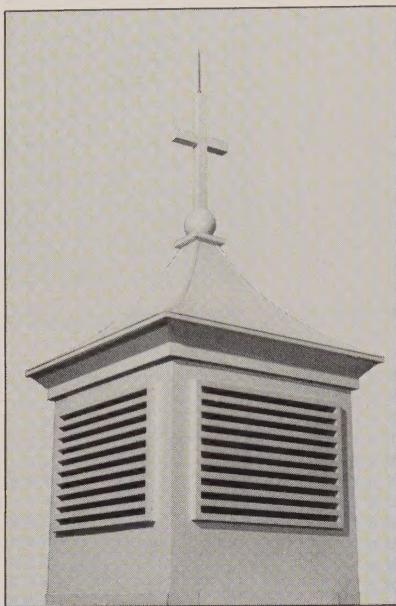
nomination or faith—that is not a part of this consideration. Except, Dick reminded us, that the building must be consistent with the liturgical requirements of the particular faith. Dr. Read was to help us with this consideration.

We turned then to welcome Alfredo de Vido and David Read who joined us for coffee and pastries provided by our host.

a little sad about this pile because I was reflecting on all the work and hopes that had gone into these entries. Nevertheless, I knew it had to be.

I could hear scraps of conversation as the jury passed each entry from one to another for concentrated looking and study. Their faces were serious and I could see how responsible they felt. They

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The 1991 IFRAA Architectural Awards jury at work. From left, Giorgio Cavagliani, FAIA, Dr. David Read and Alfredo De Vido, FAIA.

would look at exterior shots, and interiors and also emphasize the importance of the plans. They made comments about lighting and design details. I was surprised how over and over again all three would quickly agree that certain entries simply did not qualify. But many times they paused to express admiration and to share opinions about certain entries. I realized that the experience and knowledge of these jurors enabled them to make informed decisions.

I remember that they paused once to discuss context and wondered whether next year photos should be required that would include location. After what seemed a very long time, all the boxes had been emptied and the 159 entries had been reduced to 45. The jury had been sitting so long that they found it difficult to get up and move to the lunch that had been laid out for us.

This interlude gave everyone a chance to relax after three and a half hours of rather intense concentration. I listened to each juror talk about some of the work, and I experienced the contrast of juror personalities. I couldn't help but wonder if different individuals would not produce different award winners. But, of course, I thought competitors know this and accept it, as long as the jurors are well qualified.

Alfredo de Vido suggested the procedure for the afternoon. He asked Bergmann to place all the winners on the now empty long table. These included 23 new structures, 12 renovations, 3 additions and 4 interiors. Then he asked the jurors to walk around the table until they could choose five in each category that were the most outstanding in their judgment. This took some time and deliberation but

mostly they seemed to recognize their morning favorites. When the lists were compared, I was surprised once more at their common judgment—several entries appeared on all five lists. Those which did not appear on any one list were put aside. Finally the entries that had split votes were discussed and reasons for choices given. Each entry had an advocate, and several times a juror would find it difficult to be persuaded that his choice should be superseded by another. But one by one, they managed to compromise and eliminate, and at 5:30 p.m. 14 winners were declared and celebrated. One entry was so outstanding in its careful and thorough documentation that they established a special category for its excellence.

When it was all over the jury seemed elated by what they had accomplished but they were obviously emotionally exhausted. I had increased respect for their dedication to the task with which IFRAA and Bergmann had entrusted them.

On the way home to Boston I reflected upon the process. It seemed to me on the whole, a fair and equitable one. Choices are subjective of course, but the jurors are selected for excellence of their own work in the fields of religion and architecture. I hadn't always agreed with their choices though I never expressed an opinion until it was all over. Then I felt free to ask for reasons why they had made certain choices. Some of you may have questions too. But as I observed and listened all day I felt my understanding of good design and religious sensitivity was expanded and after all, that's what the competition is for, isn't it? That and to recognize the creative talents of those who enter. □

HONOR AWARD – INTERIORS

Architect

CRISSMAN & SOLOMON

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Project

Cathedral Church of St. Paul

Boston, Massachusetts

The interior of this 1820 Greek revival building designed by Alexander Parris was recently renovated to respond to changing liturgical practices and to improve its gloomy and dimly lit demeanor. The all gray walls and ceiling were painted using a large palette of colors to accentuate the detailing of the walls and coffered ceiling.

The two walls flanking the chancel were "panelized" to correspond to the nave walls, the existing brown linoleum floor was replaced with a patterned design of four different granites, lighting was generally upgraded, pulpit and lectern were removed, the baptismal font was moved from a side aisle to the new central location, the altar was moved forward into the chancel, and a new hanging cross designed above it.

The organ in the rear gallery, which had been hidden behind hanging fabric, and never designed to be exposed visually, was painted in the colors of the building.

Jury: "The architect has succeeded in taking a somewhat drab interior and transforming it into an inviting one. It is extremely handsome with helpful liturgical shapes and forms introduced. Excellent lighting job."



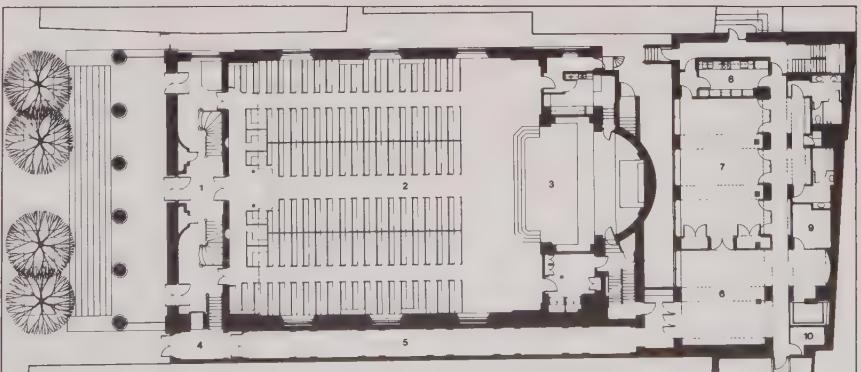
Photo: © Steve Rosenthal



Before.

Ground Floor Plan

- 1 NARTHEX
- 2 NAVE
- 3 CHANCEL
- 4 VESTIBULE
- 5 GALLERY
- 6 RECEPTION
- 7 MEETING ROOM
- 8 KITCHEN
- 9 OFFICE
- 10 STORAGE



HONOR AWARD – NEW CONSTRUCTION

Architect

CUMHUR KESKINOK
Sehit Ersan Cad.32/1 Cankaya, 06680
Ankara, Turkey

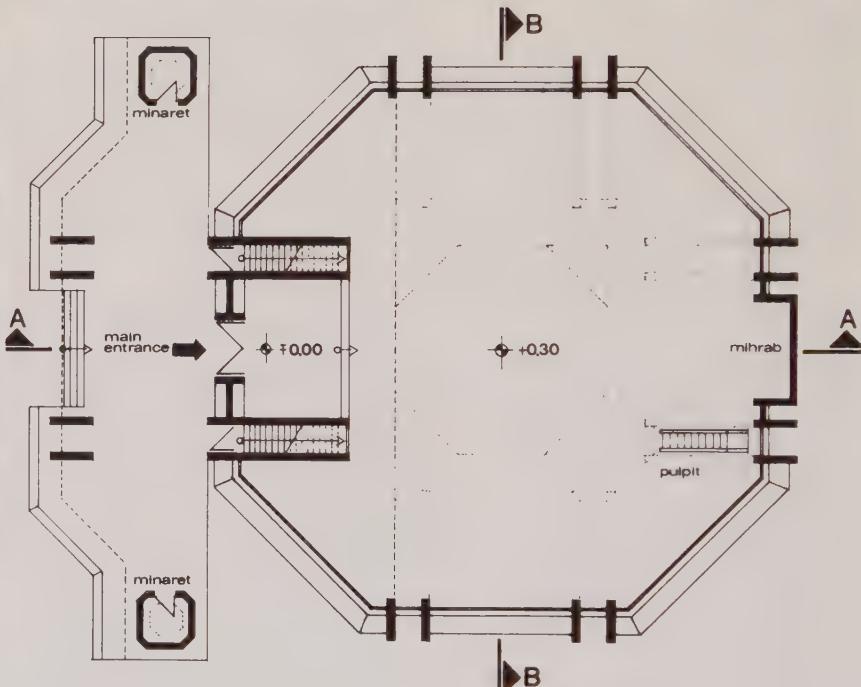
Project

T.E.K. (Turkish Institute of Electrical Works) Mosque
T.E.K. Campus, Gölbaşı, Ankara, Turkey



The Mosque of the Institute of Electrical Works is in a suburb near the capitol city on a slope reached from the road by a flight of open stairs. To the northeast are the lodgings of the institutions. The program required a 400-person capacity for prayer and a hall for Koran study.

The approach to the mosque is on the symmetrical axis of the building which has a tapered shape, topped by a dome. Attached to the building along the entire facade is the portico on the two ends of which rise two minarets. Entering under the low eaves of the portico and the women's gallery, the height of the dome creates a strong contrast.



Ground floor plan.

The plan consists of an octagonal frame set out with eight pairs of structural members; between each pair is a vertical band of window. The beams which connect the vertical structure are pierced with lunette windows on four sides. The unity of the space is achieved by the structural system that allows a column-free prayer hall.

The ribbon windows surrounding the building at the eye level have been concealed later from outside with brick walls for concentration during prayer.

The building is in reinforced concrete. The minarets are exposed concrete while the mosque has been treated in chiselled terrazzo. The interior is kept plain, simply white washed, the only color being the plain green of the carpet.

Jury: "The structure is impressive in its indication of Islam's roots from the Middle Ages. It records well the general structural forms of minarets, the shape of the dome, the central method of letting in light, but at the same time it has a very powerful, contemporary feeling. The reinforced concrete in the shapes and ties of the buttresses speak of today."

HONOR AWARD – NEW CONSTRUCTION

Architect

HERBERT S. NEWMAN AND
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300 York Street
New Haven, CT 06511

Project

Jewish Religious Center
Williams College
Williamstown, Massachusetts

The concept for the building is based on a reflection of the way Jewish religious buildings have evolved. Since "Halacha," or Jewish ritual, does not proscribe any particular architectural form or style for religious buildings, they have typically taken their forms as adaptations of traditional regional types to the functional and ritual requirements of the communities served.

Accordingly, like vernacular New England religious architecture, the Religious Center is a wooden building painted white and given monumental scale by a dominant vertical element. Again following the vernacular, the interior is painted white.

More particular ideas either modify or confirm this form: (1) "Synagogue" is derived from the Greek word for meeting. So, while this building has many functions that are conducted separately, its interior has the character of one space and can be opened up to form one large room or space. (2) The history of Jewish religious observance has required literacy of its congregants. Reading, a part of worship, requires light. So, the white, naturally-lit interior assumes a significance particular to the Jewish religious experience. (3) Central to virtually all religious experience is the mountain. The dominant form of this building remembers Mount Moriah and Mount Sinai, while it attempts to evoke the recent memory of the Holocaust by the allusion to the form of the chimney. Where the Christian religion, expressed in the spire, announces a promise fulfilled, in the Jewish religion there is no such sign. As the central focus and dominant form, the New England spire has been replaced by a form more compressed, excised and truncated. And whereas the church tower and spire are typically to be found in front of the body of the building, here it rises from the center over the sanctuary as the source of light.

Jury: "The general shape attracts and invites. There is no traditional Judaic architecture but one would never mistake this building for other than a religious building. It is actually wood and an entire body of finely scaled forms. The interior seems consistent with Jewish liturgy, including the expanded plan for High Holy Days. The exterior is original and has a definite New England character as opposed to an Oriental one."

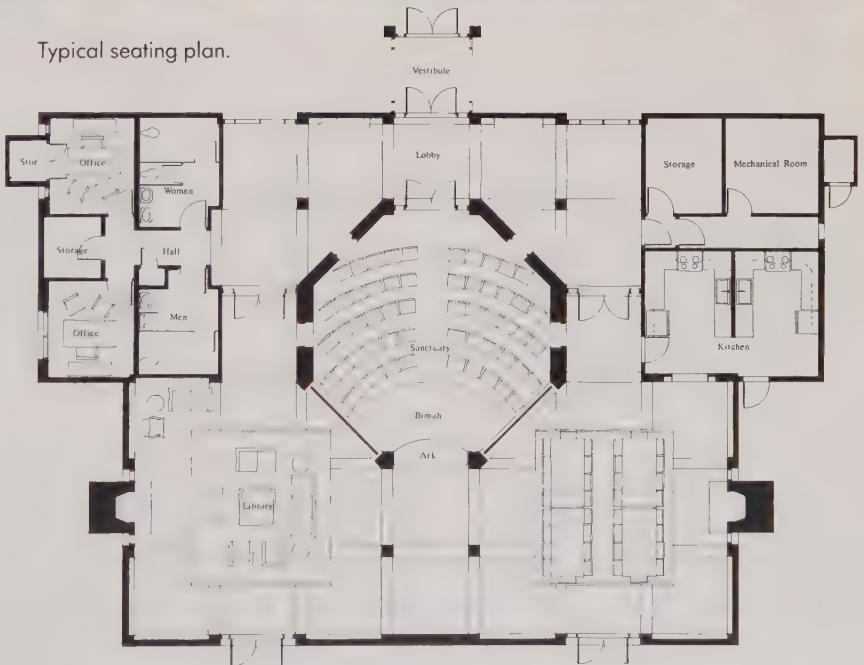


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Photo: © Steve Rosenthal

Typical seating plan.



IFRAA HONOR

1991 IFRAA INTERNATIONAL ARCHITECTURAL DESIGN AWARDS

HONOR AWARD – RESTORATION

Architect

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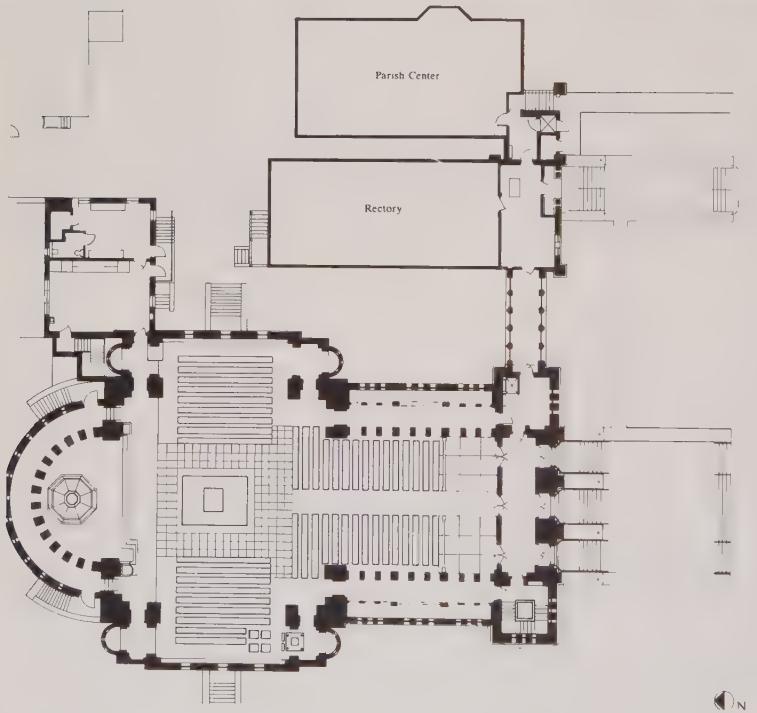
Project

St. Clement's Church
Chicago, Illinois

The beauty of this 70-year-old Byzantine Roman Catholic Church had been obscured by layers of over-painting and dirt. It was improperly lighted, the mechanical and electrical systems were obsolete, and the design of the altar and pews was inappropriate for current liturgical practices. The project team researched the structure and presented a master plan flexible enough to be implemented over time as necessary funds were raised.



Photo: Don DuBroff



Before.

the new altar. And the original baldacchino was incorporated into the new Blessed Sacrament Chapel.

Jury: "There is tremendous richness in this interior. It has been relit and restored into something dazzling, though some may think it overdone. It is interesting to walk into a space that has an even more grandiose aura than its original. The well designed artificial lighting accomplishes this."

Inside the church, elaborate wall paintings, stencil work, painted inscriptions and marble were cleaned and restored. Stained glass and mosaics were repaired and a new lighting system was installed. Custom designed chandeliers, acoustical

improvements, and facilities for the handicapped were provided. The high altar was removed from the apse and elements of it used to create a new, smaller altar in the transept crossing beneath the dome. Pews in the transept were re-oriented to face

IFRAA HONOR

1991 IFRAA INTERNATIONAL ARCHITECTURAL DESIGN AWARDS

HONOR AWARD – NEW CONSTRUCTION

Architect

HAMMEL GREEN AND
ABRAHAMSON INC.
1201 Harmon Place
Minneapolis, Minnesota 55403

Project

Christ Church Lake Forest
Lake Forest, Illinois

Founded in 1980, this rapidly growing United Church of Christ congregation was given a ten-acre site on the edge of Lake Forest, Illinois. The program called for a 1,000-seat meetinghouse and spaces for parish education, social functions and offices. Phase one included the meetinghouse, the narthex and one of the parish houses. The architectural vocabulary is derived from Puritan New England where this denomination finds its roots. In the master plan, four parish houses are organized around a courtyard, with the meetinghouse beyond on axis with the central drive.

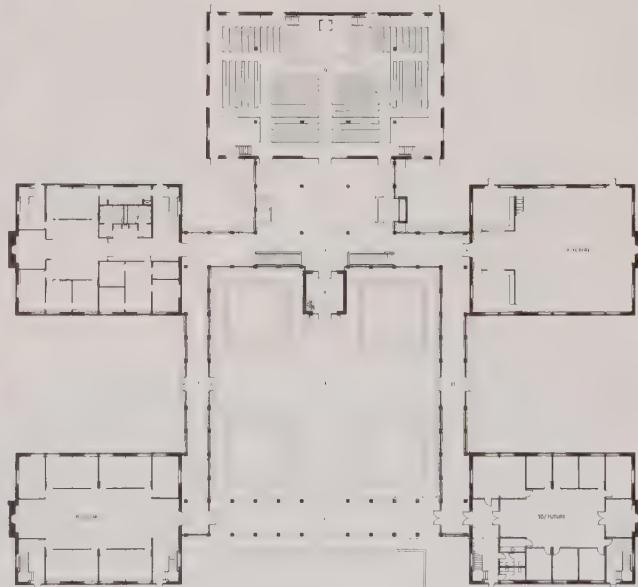


Photo: Jess Smith

This formal arrangement of courtyard, forecourt and vehicular entry is typical to old Lake Forest estates. The parking is divided into two lots, to the north and south of the buildings, so that the formal setting of the buildings can be seen from the community in a manner consistent with Lake Forest homes. Walkways

from the parking lots to the interior walkway and garden courtyard are through passive orchard gardens between the parish houses. A transparent interior walkway and narthex connect each element of the village. The ceremonial entrance from the meetinghouse is through the bell tower. In warmer months, the balcony on the bell tower provides a pulpit for gatherings in the courtyard. Finish materials and detailing are simple and restrained in keeping with the congregation's Puritan heritage.

Jury: "This is a clean cut, well designed building, with interesting details that speak of the rational side of New England religion. There is nothing mysterious here. The average Northeast religious building is usually inspired within the facade and to have the porch and gables pulled out makes this design more novel and interesting. The dormers which let in light from above fit in with the stylistic New England feeling, but one also has a feeling of contemporaneity."



Main level floor plan.

- 1 FORECOURT
- 2 DROP-OFF
- 3 OUTDOOR GATHERING SPACE
- 4 BELL TOWER
- 5 NARTHEX
- 6 MEETINGHOUSE

- 7 PARISH HOUSE EDUCATION
- 8 PARISH HOUSE EDUCATION
- 9 PARISH HOUSE SOCIAL
- 10 PARISH HOUSE OFFICE
- 11 ENCLOSED WALKWAY

HONOR AWARD – RENOVATION

Architect

RAFFERTY RAFFERTY TOLLEFSON
ARCHITECTS
253 East Fourth Street
St. Paul, Minnesota 55101

Liturgical Consultant

Frank Kacmarcik, O.S.B.

Project

Saint Mary's Chapel
St. Paul Seminary
St. Paul, Minnesota

This problem was to renovate an existing chapel of 6,900 sq. feet to provide an appropriate worship space for seminarians and lay groups. The construction of a new seminary hall physically connected to the chapel created a need for a new entry location and new orientation of the sanctuary.

The original choir stalls and back panelling at side aisles were removed (but saved) as well as appointments on the walls, columns, altars, chairs, pews, etc.

The apse, which had been temporarily shut off, revealed a mural of Christ and the Apostles by Bancel LaFarge. The floor pattern which was made up of 15" square black and white tiles was replaced with muted gray and white thermal finished tile.

Photo: © 1991 Phillip MacMillan James

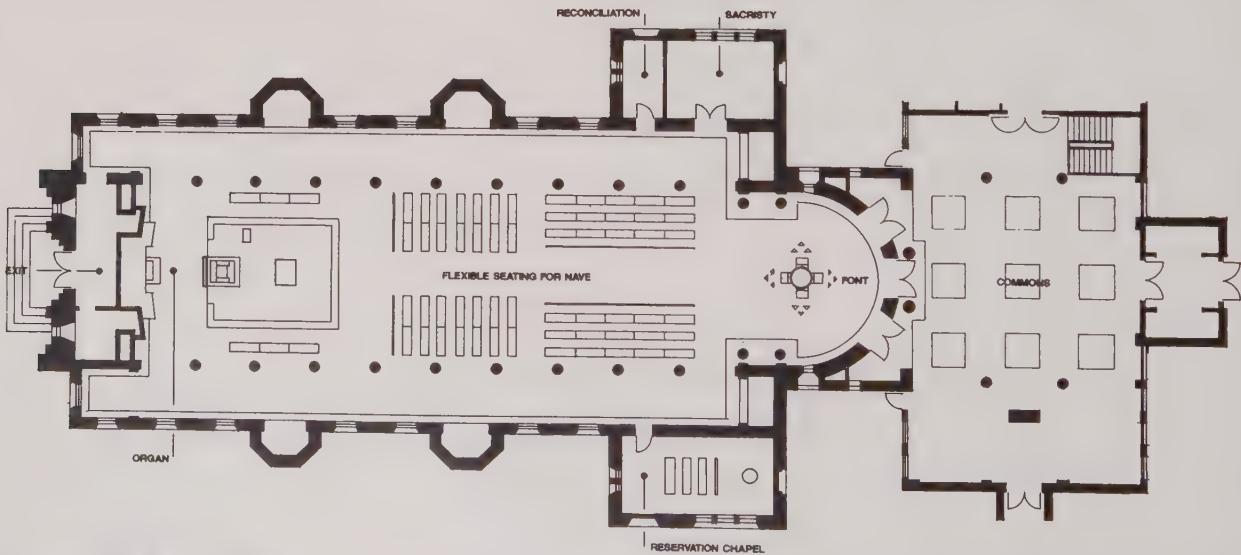


Before.

The balcony and organ housing were removed, and a new organ will occupy a designated place just behind the sanctuary on the main nave level.

Both sound and lighting will have orchestration fitting the various liturgies. The coffered ceiling was sand-blasted to restore natural color, with the ceiling between the ribs to be painted and stenciled. All columns are now unencumbered with anything attached, and one can see their beautifully proportioned limestone with handcarved capitols. The apse has been opened and extends to the commons area.

Jury: "A striking building and obviously a tremendous amount of work has been done and done magnificently. It provides both the sense of the vertical attitude in response to God and the space for the community on the horizontal. It is an inviting church. As an interior job, it was cleverly handled. The position of the entrance and altar was reversed due to program. Even though the main facade of the building is on the opposite side of where it used to be, and the former entrance is now a secondary one, when you look at the interior you are perfectly convinced that this was the way the building was originally conceived. The excellent job of lighting transformed a processional plan into a central plan just by handling the elements well."



IFRAA HONOR

1991 IFRAA INTERNATIONAL ARCHITECTURAL DESIGN AWARDS

HONOR AWARD – RENOVATIONS/ADDITIONS

Architect

RICHARD ENGLAND

Oleander Street, The Gardens
St. Julians, Malta

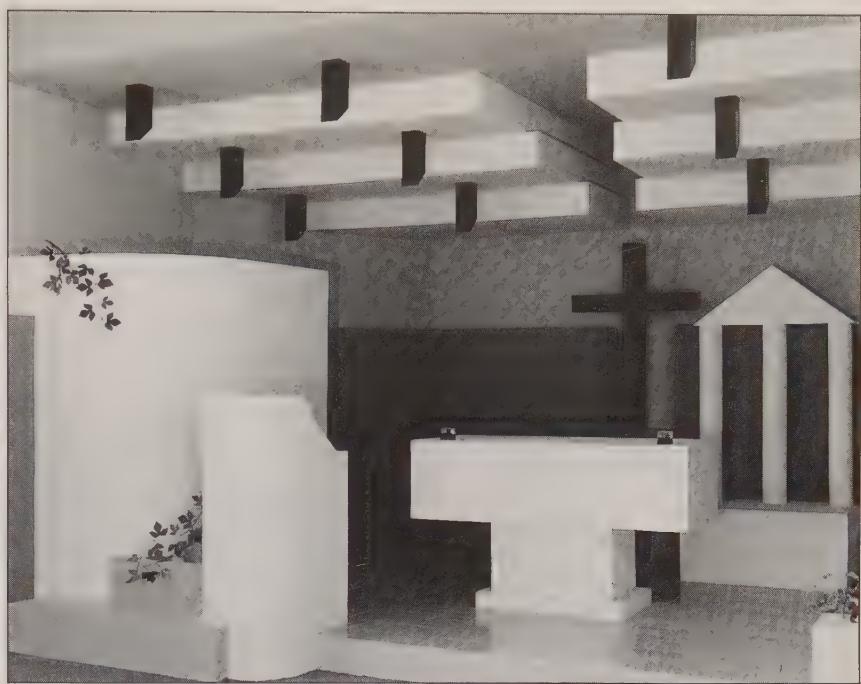
Project

Chapel of St. Andrew
Pembroke, Malta



The original small chapel, which forms the nucleus of this alteration, was built by prisoners of war in the early 1940s. In 1989 it was refurbished with an addition to provide a contemporary Roman Catholic Church with facilities to serve a small housing community.

The design of a sculpture garden within a defined walled space emphasizes a worship focus. Its

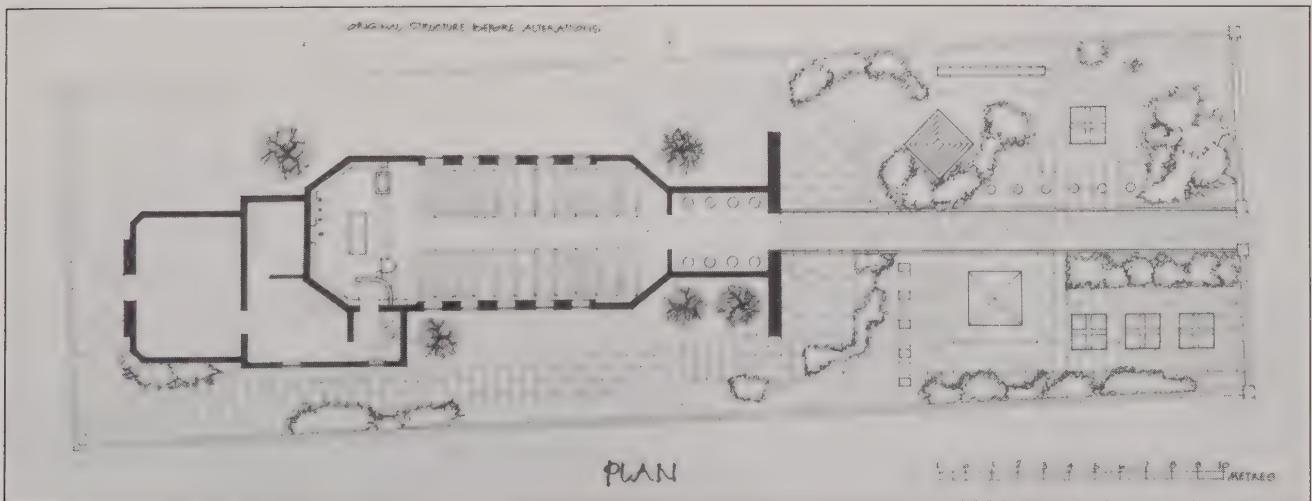


geometry of primary shapes provides an evocative area too for social use before and after worship services.

The interior is simple, a place of silence and meditation. The design attempts to evoke a feeling of peace in a too often violent world.

All walls are painted and floors are in ceramic tile. There is no photograph of the original building; an outline of the original structure is indicated on the plan.

Jury: "This is an unusual, simple and powerful building that suggests a Mediterranean island. Its design may be too startling. The treatment in colors and forms on the approach to the old chapel is impressive. The addition is done with great character, great feeling of light and sun and without disturbing the original design or any attempt to modify. This invites the viewer in. The interior has the same treatment of the spaces with powerful color and sculptural forms done with elegance. An original and creative concept."



CITATION AWARD – NEW CONSTRUCTION

Architect

MAKOVECZ IMRE
"Makona" Kft.
1037. Budapest, Zay u. 1-3.
Hungary

Project

Roman Catholic Church
Paks, Hősök tere
Hungary

The church was designed in the years of a foreign occupation. During the ensuing years, life changed and the church became a symbol of renewal.

The building is a spatial formulation of an ancient sign. This sign is a basic motif of many ancient cultures, including the Celtic and Scythian cultures. The two dimensional motif is turned here into the space, directing both the ground plan and the section. The plan is drawn around two symmetrical motifs, with the axis between them orientated to the East and to the West. The two signs are coincident but their different positions emphasize particularity, while at the same time translating unity: darkness-light, woman-man, moon-sun—in point of fact, the Yang-Yin symbol standing in a dynamic

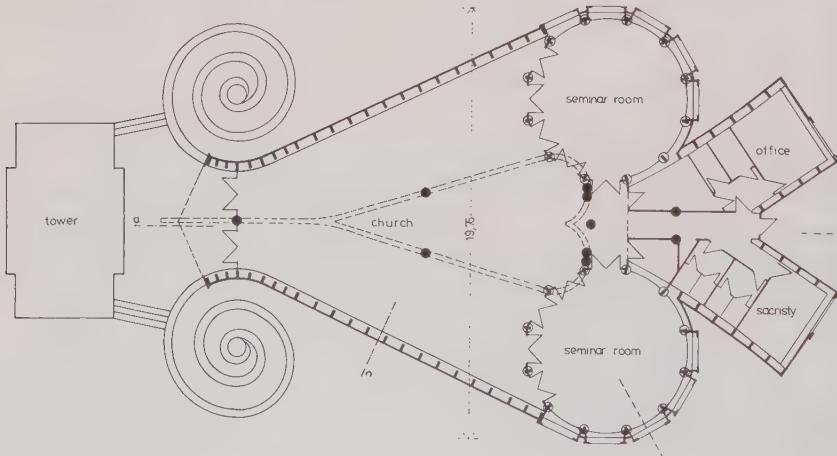


equilibrium. The Moon and the Sun of the towers, the Angel of Darkness and of Light on both sides of the building show this duality: the androgynous idea of Christianity. Jesus the Christ was born of this

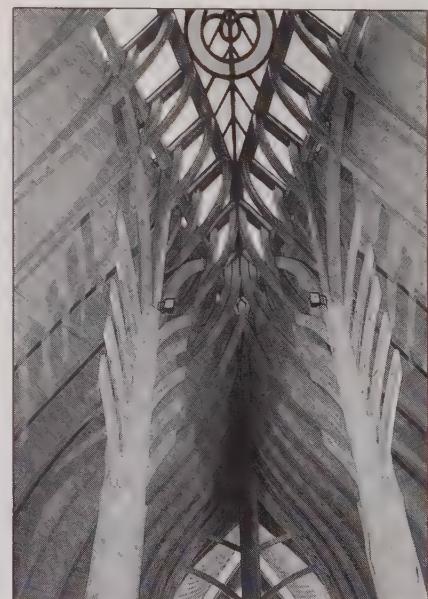
polarity. His figure stands in the middle of the church above the altar. The figure of Archangel Michael, his main representative in the twentieth century, will be placed at the center of the entrance.

The basic walls of the church are of brick and earth. The roof structure is framed with laminated wood beams which also frame the skylights. The tower is entirely wood covered (as is the church itself) with natural slate. The heatable floor is covered with brick.

Jury: "This particular entry is extraordinarily moving. It is a powerful conception that is consistent throughout. The original forms reflect a carefully thought out conception. Even the interior is presented within the feeling of curves that aspire and carry you upward. The garden too is a brilliant effort in the plan. This church suggests a firm and courageous witness in a hostile environment, and seems to exude aspiration and hope. Its unusual shape makes you wonder if Hungarian lay people would feel at home in it, but there are some Czech churches that have this kind of spikiness. One would really like to see it and experience its presence."



Ground Plan.



CITATION AWARD – RENOVATIONS/ADDITIONS

Architect

RAY BAILEY ARCHITECTS, INC.
P.O. Box 6508
Houston, TX 77265-6508

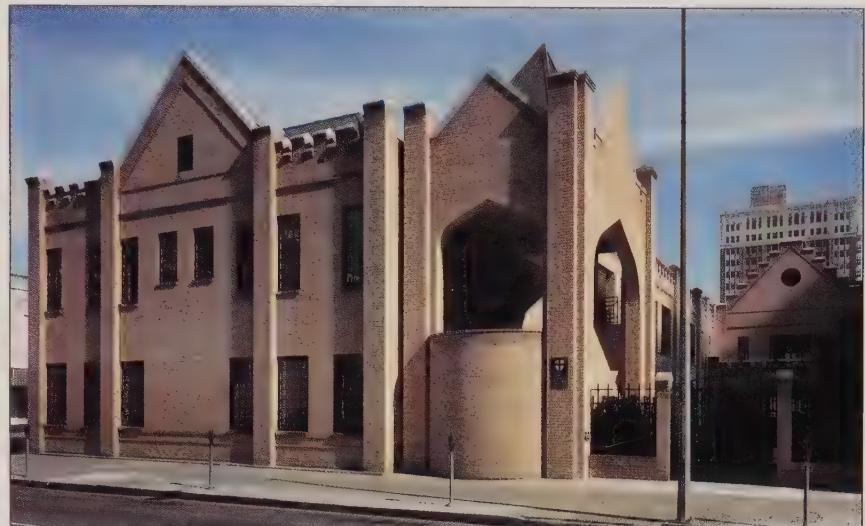
Project

Christ Church Cathedral
Houston, Texas

The project involved the design of a new education building and parish hall for an urban Episcopal cathedral listed on the National Register of Historic Places. It had been enlarged by subsequent additions sympathetic to the original style.

The new facility was to house 22 classrooms, a Montessori school, and a new enlarged Guild Hall. The character of the Cathedral's original architecture was to be maintained and extended, and the whole campus was to be given a unified sense of place. Natural light, views, green space and security were to be given emphasis appropriate to the Cathedral's urban setting.

The solution develops the Cathedral campus as a virtual completion of the city block which forms its site. The new Education Building forms the northern edge of the block, pulled away from the original buildings to create new courts to the east and west, which serve as entry and playground, respectively. At the center of the block is the renovated and



West front of new Education Building.

expanded Guild Hall, the congregation's social and educational center, overlooking both new courts as well as the Cathedral's original court to the south.

Expansion of the campus was achieved by removing an historic existing Children's Chapel piece by piece, reconstructing and restoring it to the Education Building. The new building and the renovated original buildings extend the church's vocabulary of circulation along exterior cloisters while establishing a new clarity of organization

for the campus. Development of new exterior and interior details as current adaptations of the original buildings' character establishes visual unity while expressing the new vitality of this well-established congregation.

Jury: "A difficult job done with great skill. The existing building was on the National Register but is a rather grim, off-putting palate. Within this context a very appropriate addition was designed which enhances the old building and the result is a feeling of an overall unity of design."



Before (Southwest).



After (Southwest).

CITATION AWARD – NEW CONSTRUCTION

Architect

THOMPSON VAIVODA & ASSOCIATES
ARCHITECTS, AIA
1010 S.W. 11th Avenue
Portland, Oregon 97205

Project

Marilyn Moyer Meditation Chapel
Portland, Oregon

The challenge was to provide a non-denominational public building for thought and meditation; a building overtly religious by virtue of its location and art but intrinsically spiritual by the design of its approach and form.

The site is the most visually prominent part of a 58-acre suburban Roman Catholic property. The project occupies the most visually prominent spot of a 58-acre suburban Catholic property. Perched atop a nearly vertical basalt cliff, 130 feet high, the specific building site selected offers panoramic views from the urban center to the mountainous wilderness. Despite the minimal soil depth, many large, especially evergreen, trees grown near the site were selected for the chapel building. The trees and landforms are an integral part of the approach to the building.

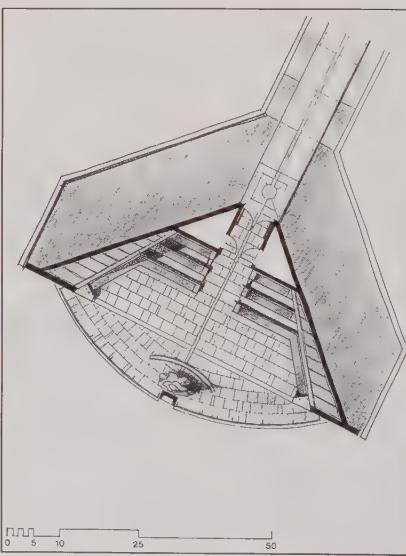
The path to the chapel follows an existing trail through the woods with large rock formations on both sides that with the existing vegetation, intermittently offers glimpses of the building. The path terminates in a small elevated plaza that prepares and orients the visitor. The frontal symmetry of the building is broken only by careful landscape placement, while an axial pathway with an inlay of natural stone enhances the vector and order. The journey is marked with a water feature on each side with three shallow weirs. While the water plane drops, the walkway remains level as if to separate the temporal world from the spiritual as the visitor makes his way to the entry.

Essentially a quarter circle in plan and truncated at the apex to form the

Photo: © Strode Eckert Photographic



entrance, the wall at the ground plane has been "pinched" while the upper wall planes trace the right angle and in the image of a holy man, gestures skyward. The soffit between the walls will be infilled with stained glass to capture reflections from the pools and project them on interior surfaces. With the

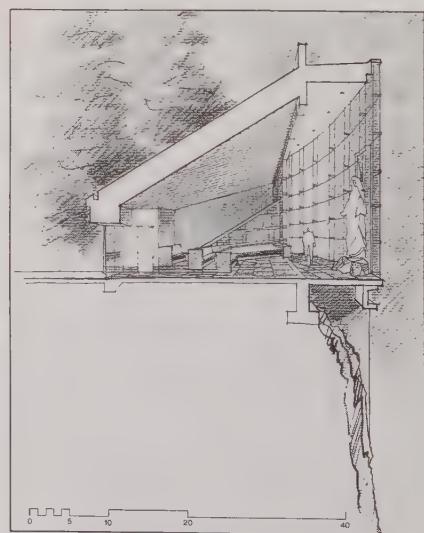


Floor plan.

exception of the glass entry doors, the approach elevation presents a solid form of polished granite walls and a stainless steel roof. Entering the chapel, the visitor experiences a dramatic view to the north as the bent glass wall rises 28 feet high, interrupted only by a mother and child sculpture placed on axis with the entry.

The large chord forms a wall plane that supports a simple steel bar joist roof. The floor slab is supported by a precast concrete beam and single column forming a cross whose base rests on a platform incised in the rock wall. Construction was completed in March 1991.

Jury: "This church is conceived as a presentation to the public outside, and not just to the faithful within. It is sited on a sharp cliff with the symbol of the cross outside, and on the opposite side from where people arrive. The most powerful view is from another part of town. This is an interesting point of departure for the design. It seems to be representative of the incarnational side of Christian doctrine, why the Divine is in our midst, and the gospel meeting the actual. It is a stunning and original combination of forms. We had some misgivings about the front and the striping. It seems to spring up at you and wasn't necessary. It could have been simplified, but the other side is strong enough to pull it off."



Building section.

CITATION AWARD – RENOVATIONS/ADDITIONS

Architect

BEARD WARWICK CORNELL
ASSOCIATES INC.
1615 L Street, N.W., Suite 250
Washington, D.C. 20036

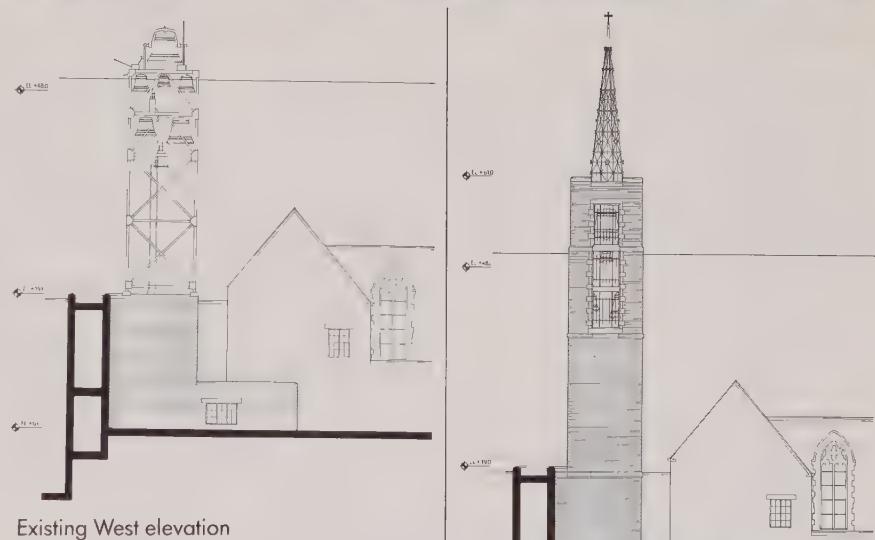
Project

Christ Lutheran Church Bell Tower
Baltimore, Maryland

This project for Christ Lutheran Church was to enclose an existing steel-frame bell tower using the bearing capacity of the existing masonry footing. The project was to be accomplished within a limited budget of \$150,000. Design goals were to improve the aesthetics of the bell tower, achieve greater visibility for the church complex and maintain a view of the bells.

Due to the limited bearing capacity of the existing footings and the limitations imposed by the existing structural steel frame, a veneer wall of plywood and brick was chosen as an enclosing skin. To provide a consistent design vocabulary, cues were taken from the church structures of 1933 and 1956. Brick was selected and laid to match that of the existing sanctuary and cast stone belt courses, quoining and parapet caps were utilized in response to the stone trim of the existing buildings.

Additional bell tower height was required to achieve the goal of greater visibility. To keep the weight within the allowable limits of the existing footings, a 28-foot, open steel fleche was designed to cap the top of the masonry-clad tower. Metal grilles enclose the four openings and allow a continued view of the bells. The fleche as well as the uppermost bell was lighted at night, identifying the church complex in the urban environment.



Existing West elevation

Renovated West elevation

Jury: "This is a skillful re-design of what was considered an improper spire. Awkward space made it difficult but the architect did it cleverly with an appropriate form related to the old building, and yet clearly contemporary. It has a certain laciness and uplift that is striking in the landscape and certainly signifies church. It makes an especially dramatic image at night."

CITATION AWARD – RESTORATION

Architect

ANN BEHA ASSOCIATES, INC.
33 Kingston Street
Boston, Massachusetts 02111

Project

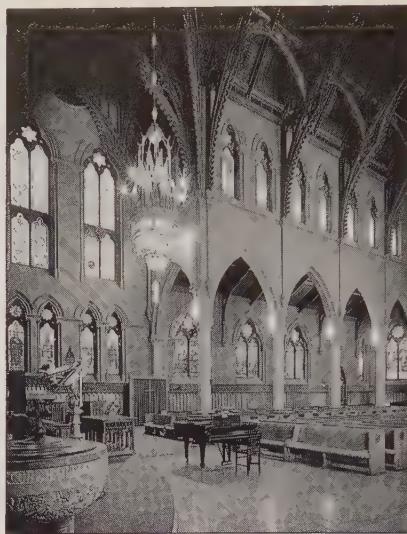
Church of the Covenant
Boston, Massachusetts

This church was originally designed by architect Richard M. Upjohn in 1866. The exterior is a fine example of High Victorian Gothic. The originally simple exterior was sumptuously renovated in 1894 by Louis Comfort Tiffany with dazzling paint treatments, a huge gilt-and-glass corona (one of two lamps exhibited at the World's Columbian Exposition in 1893), and what is reported to be the largest remaining collection of Tiffany ecclesiastic stained glass windows.

The restoration program of the sanctuary included cleaning stencilled areas, reinstating the Tiffany two-color wall treatment, and stabilizing stained glass windows. A new lighting scheme was installed to highlight architectural features, improve reading levels in the congregation, and provide flexibility for worship services and performances.

The adjacent parish house was completely renovated, nearly doubling the floor area to provide office and conference space for the church and other nonprofit groups. The first floor now provides space for a contemporary art gallery.

New heating, ventilating, air conditioning, plumbing, fire protection and electrical systems were installed and a new elevator permits handicapped access. New stained glass windows and re-used wood wainscots and doors provide a sense of warmth and tradition. Floor

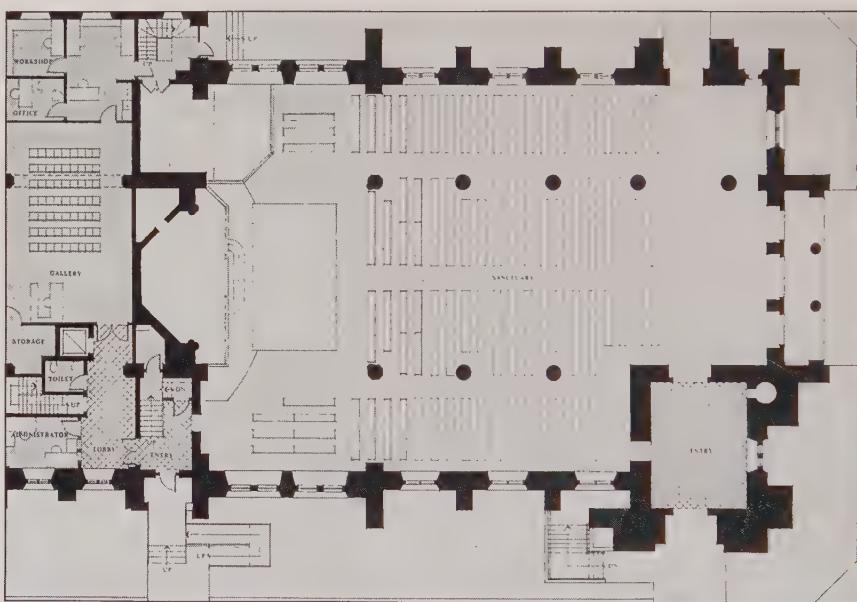


Interior elevation of sanctuary prior to restoration.



Renovation.

Photo: © David Hewitt, Ann Garrison



First floor plan.

locations and layouts were severely restricted due to the existing masonry bearing-wall construction, and insertion of new systems was complicated by the presence of piers, arches and existing organ elements.

Jury: "This is a very good restoration of an important piece of architecture. One has the feeling that the persons who did the work had great sympathy for the original

architect. It brings it to the present century. The re-doing of the building discloses forcibly what it was when it was new. Unlike an archaeological presentation when the ruined parts are kept as ruins, here the surfaces are refreshed and brought back to the original appearance."

("Note: A philosophical question is raised as to whether we are right in presenting an old building like it was finished yesterday? We like it, but is it correct?")

CITATION AWARD – NEW CONSTRUCTION

Architect

LUND & SLAATTO ARKITEKTER AS
Drammensveien 127
0277 Oslo 2
Norway

Project

St. Magnus Church
Lillestrom, Norway

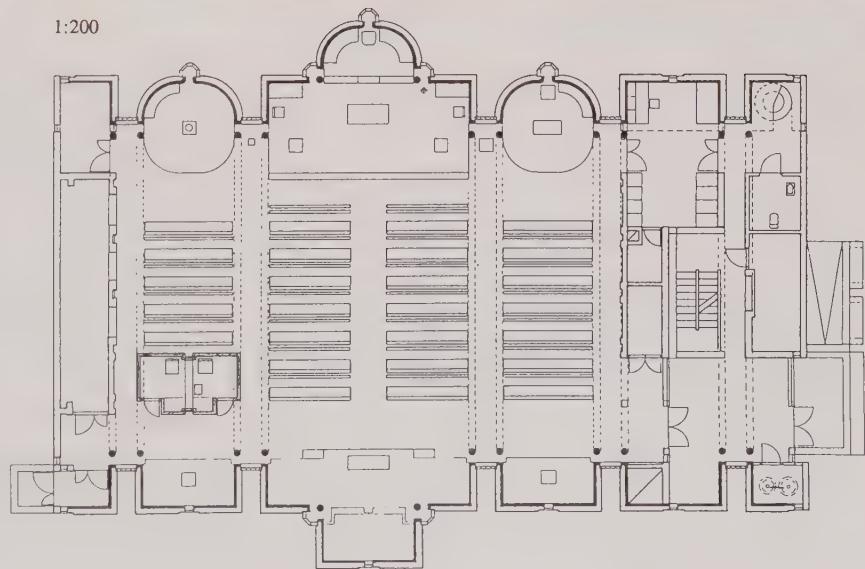
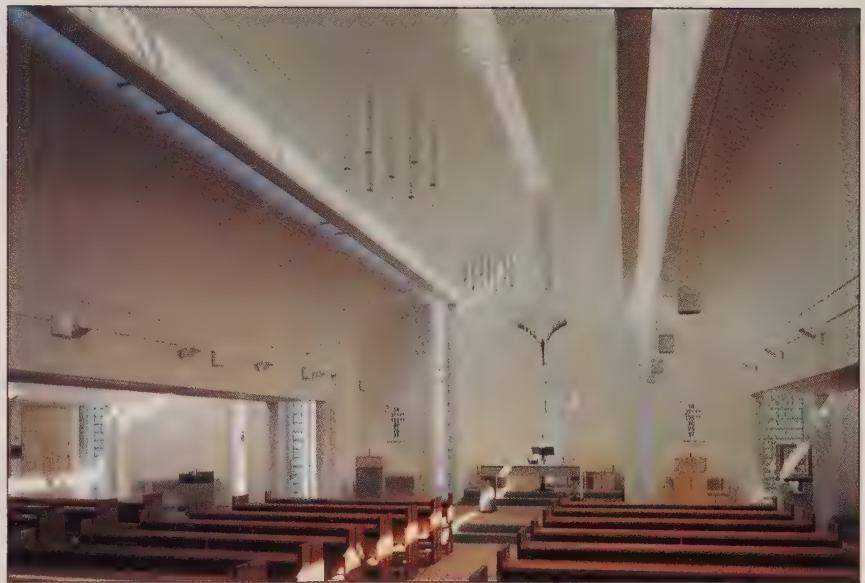
A growing Roman Catholic congregation in the village made the building of a new church necessary. It is designed with the sanctuary as the center with sacrament and baptismal chapels on side aisles.

The design is based on composition of standardized prismatic and curved wall and roof elements. The elements define space zones that give the church its topography and reflect the liturgical functions. The quarter-circle concrete shells of the roof are cantilevered from twin-beams on top of the columns and are separated from each other with light slits. Together the shells define vaulted rooms (aisles) and appear with their long light slits as a modern design with a link to traditional forms from different times and cultures.

The congregation includes 40 nationalities. Therefore, the design uses recognizable elements that make it valid for everyone regardless of national and cultural backgrounds.

The liturgical decoration includes sculptures of The Holy Spirit (above the main altar), St. Mary with the child and St. Magnus, which reflect a folkloristic psychological tradition.

Jury: "This is an interesting composition of forms on the exterior, and yet the sanctuary is simple and direct and leads you to the altar upon entry. The volume of fenestration is in an unusual place and gives light effects on a spectral position that must have taken great architectural skill. There is a notable assembly and hierarchy of forms and spaces. The side chapels may serve various nationalities and activities."



SPECIAL CITATION AWARD FOR EXCELLENCE

Architect

GIANFRANCO VARINI
Reggio Emilia-via Martiri della
Bettola
8-42100 Reggio Emilia, Italy

Project

Restoration of the Baptistry
Reggio Emilia, Italy

This project was focused on the restoration of a baptistry which dates back to the middle of the 16th century. The discovery of an embrasure window suggested that the planned work be extended. Other windows, two minor doors, and two sets of paintings from the 12th and 15th centuries came to light. When the floor level was lowered the bases of medieval columns were revealed. These discoveries and others enabled the architect to reestablish the plan of the baptistry as it was in the 12th century original.

In medieval times the brick baptistry was plastered in white with red decorative



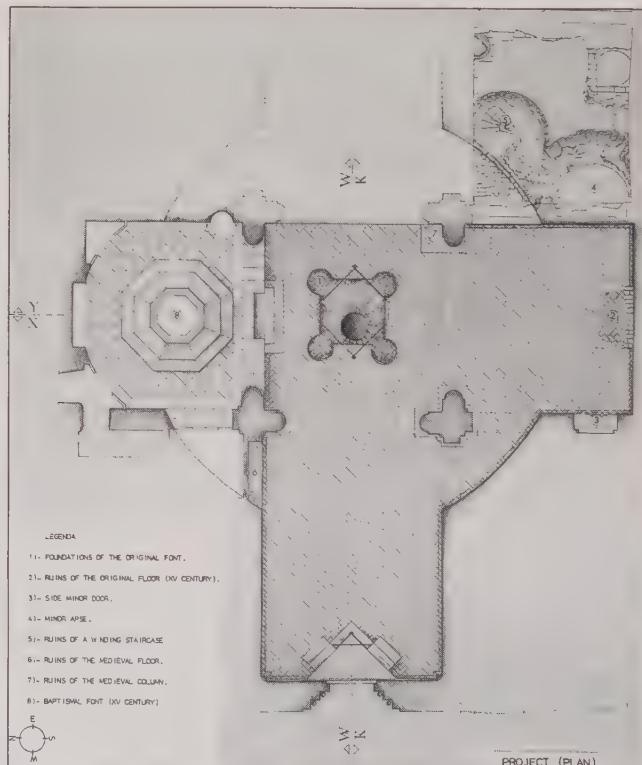
themes. The font with a drainage well below was at the center under four different style pillars. The ground plan turned out to be unlike anything else in

Italy and perhaps in Europe. In the second half of the 16th century the baptistry was incorporated with the Bishop's Palace, and in succeeding centuries other remodeling work was added. Our restoration followed the principles laid down by the Athens and Venice Charter of Restoration as well as those in Rome. All standard research and archaeological techniques were used. While this baptistry previously had been ignored, the Holy Oils are now blessed there and anyone requesting it can have a baptism there.

Jury: "The restoration needed in this 10th century building was of a different kind than the others. It obviously required a comprehensive study and a great deal of careful work. It has impressive documentation. We do not know how much had to be redone and repaired though the archaeological work seems to be rather complete. The amount of restoration is not that evident. The work is meticulously done. What is added new (which is very little) is clearly apparent as new and that is good."



Baptistry's original plan (reconstruction).



Project (plan).

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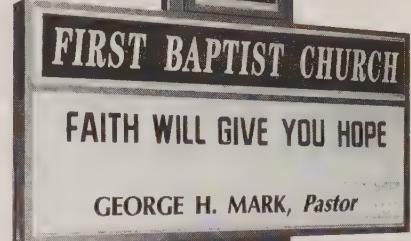
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and there were no complaints except that some people very near the main entrance could not hear well. To this the Monsignor replied that there were vacant seats where the sound was perfect.”

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50'	96.8 dB SPL
60'	97 dB SPL
70'	99.4 dB SPL
80'	100 dB SPL
90'	97 dB SPL
100'	95 dB SPL (under first balcony)
110'	96 dB SPL
120'	93.5 dB SPL
130'	93 dB SPL

*Sound and Communications, Feb. 1985

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THE 1991 IFRAA INTERNATIONAL VISUAL ARTS AWARDS

Maureen McGuire, National Artists' Coordinator



It can truly be said that the history of art is as long as the history of mankind. We know that the earliest records of our existence come to us in the form of artworks, but did you realize that these are nearly always associated with worship, legends or the spirit world? Even art for political systems or personal adornment usually had some association with a god, a goddess or some symbol thereof. This exclusive association of art and worship persists through history until well into the Renaissance when artists began including likenesses of major donors in frescoes depicting significant Biblical episodes on the walls of churches. Perhaps a donor asked to keep a study for one of those fresco likenesses, and from this idea portrait commissions developed. Soon landscapes, which were usually background for Biblical illustration, became appreciated for themselves. Then someone got the idea of painting on a board or a canvas instead of a wall, and easel painting was born.

With the development of more complex political and industrial societies, artists—the true mirrors of their culture—developed more varied subjects and means of expression. Clients and commissions came from political, commercial and private sources, putting an end to the role of the Church as the exclusive patron of the arts. With the development of an industrial society came the dubious blessing of mass-produced and catalog art, reducing still further the participation of the artist in the adornment of religious spaces.

Though religion's role has changed in relationship to the arts, there are still many opportunities for artists to work

within the realm of liturgical art. The work may be integrated within the space, independent as individual expression, and commissioned or non-commissioned. One of the purposes of IFRAA is to promote and support excellence in liturgical art and to encourage church groups to nurture the arts in each building and renovation program attempted.

If the planning team for every liturgical space would include at least one good artist along with the architect, liturgical consultant and representative members of clergy and congregation, we would make great progress toward improving the quality and quantity of art. We would achieve greater harmony between the art and its environment and create true expressions of contemporary beliefs.

Even in programs with great limitations in budget, a truly creative artist can find ways to make ordinary materials expressive. An artist can create designs capable of being executed by congregational members (see IFRAA's 1990 Arts Awards folio for a beautiful example by Cathy Kapikian). An artist can help create a master plan for the gradual acquisition of good pieces or designs which can be used in fund raising programs. It has been proven repeatedly that visuals are a great help in stimulating donations, not only for the artworks themselves but for the general building program as well.

The purpose, then, of IFRAA's Visual Arts Awards program is to recognize and encourage excellence in liturgical art, in all media, in all venues, and at all economic levels. It is hoped that the publication of these awards annually will encourage all involved in the creation of liturgical spaces to seek out these artists.

There are many current and former award recipients as well as many other artists who are available and eager to collaborate in the beautification of our places of worship. We hope to encourage both churches and artists to emulate the high standards to which we aspire and to participate in and strengthen this international program.

All slides submitted to the program each year are added to IFRAA's archives and are available for reference to anyone connected with the planning, building or renovation of liturgical spaces. Award winners are presented with certificates of recognition at IFRAA's bi-annual national conference, where their work will be displayed, as well as at the annual conference of the American Institute of Architects and several regional events. A selection of *all* participants' slides is also displayed at these conferences.

Each participant is well advised to work in a spirit of mutual support whether in entering a competition, publicizing a building or working on a project together. Churches, architects, liturgical consultants and artists should mutually recognize each other as participants of a whole so that all may be recognized for their respective efforts and talents.

For more information concerning future Visual Arts Awards programs, contact the IFRAA national office.

This year 108 entries were received from the United States, Canada and Norway. Each artist submitted up to five slides per entry showing works in situ, as well as detail views, along with a brief statement explaining the work and its relationship to religious art.

THE JURY

The 1991 jury consisted of the following:

Father Richard Vosko, Ph.D. of Clifton, New York. A priest of the Diocese of Albany, Dr. Vosko is a liturgical consultant for worship environments, author of many articles and the book, *Through a Rose Colored Window*. He works in the United States and Canada providing direction for communities building or renovating places of worship.

Professor Arthur Anderson, Associate Professor of Architecture at Pennsylvania State University, was given the 1987 Lindbach Award for distinguished teaching. He was guest lecturer at Xhejiang University, Tsinghua University and Hangjaou and Beijing, China. He gave the keynote address at the biennial meeting of South African Architects in Bloemfontein, Orange Free State of Africa in March 1991.

Vincent S. Riggi, AIA, Dunmore, Pennsylvania, has won many top awards for his places of worship. A proficient and pro-

fessional planner, designer and builder, registered in Pennsylvania, New York, New Jersey, Florida and North Carolina, he has earned Honor, Merit and Special Interest Awards from IFRAA, its predecessor, the Guild for Religious Architecture, and other local and national groups

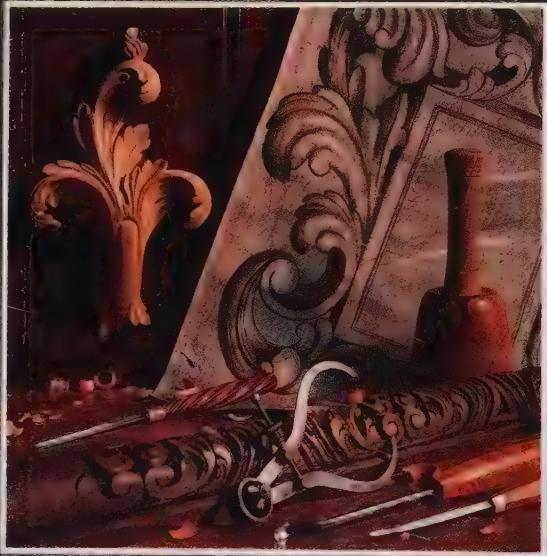
Robin Gibson, a working artist and Associate Professor in Printmaking and Drawing at Pennsylvania State University, has had one woman shows in 17 universities and galleries and has been in 26 national invitational exhibitions. Her work is in permanent collections at the National Museum of American Art in Washington, D.C., the New York Public Library, the New York Society of American Graphic Arts, and the Museums of Fine Arts in Houston, San Francisco, Milwaukee and Boston.

Dr. James Nestor is an Associate Professor of the Graduate and Advanced Sculpture Program at Indiana University of PA. He was awarded a Carnegie Mellon Fel-

lowship and received his Ph.D. in Fine Arts from that University after having studied at Kent State and Notre Dame. Dr. Nestor has received grants from the Pennsylvania Council on the Arts, the Heinz Endowment, the Carnegie Corp. and is on the advisory boards of Three Rivers Arts Festival and the Board of Directors for the Society of Sculptors

Dorothy Hook, Ph.D., IFRAA artist member, was the Jury Moderator. In addition to her painting, Hook is an art and architectural consultant. She has been an artist-in-residence for the Pennsylvania Council on the Arts for the past five years, completing more than 50 permanent installations of paintings, murals, ceramic and mosaic walls, and sculptural fiber installations in elementary and secondary schools, universities, churches, hospitals and commercial buildings. She has her B.F.A. in Painting and Drawing, M.S.A. in Architecture, and Ph.D. in Philosophy and Aesthetics from Pennsylvania State University

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West facing window-walls

Photo: Harrison Evans, Dallas, TX

HONOR AWARD

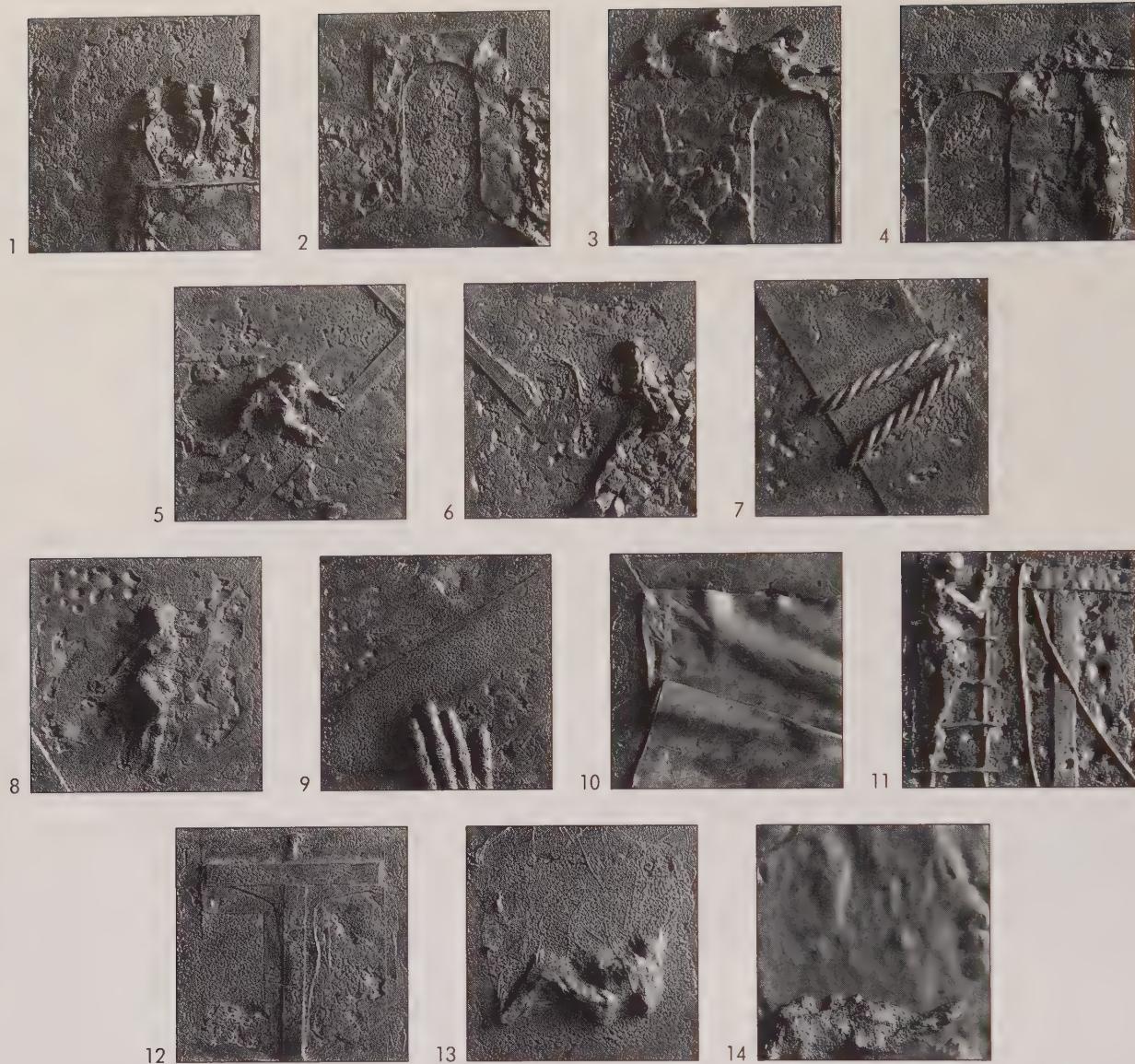
JEFF G. SMITH
2008 Laws
Dallas, Texas 75202

Project
Hope Chapel Stained Glass
Children's Presbyterian Healthcare Center
Plano, Texas

As the physical focus of the chaplaincy program at Children's Presbyterian Healthcare Center, Hope Chapel provides a 70-seat nondenominational meditation and worship area for the hospital's patients, visitors and staff members.

The chapel's 855 square feet of stained glass rely on color and non-specific symbolism to convey an enlightening sense of strength and reassurance that allows every person to respond in terms of individual beliefs about God and religion. The powerful yet serene central area of warm color and white implies the transcendent wonder of an infinite creator. Because of the chapel's location at the intersection of two 4-story building wings and its view directly into these wings, the use of the dark blue night sky as a metaphor for the material world reintroduces intimacy into the chapel.

Jury: "A playful and lively activation of an otherwise problematic architectural space. The design goes beyond reality into fantasy; a refreshing articulation of a place for children and adults alike in this hospital setting. Strong, inventive, very thoughtful."



HONOR AWARD

DON J. MESERVE
P.O. Box 152
Round Pond, Maine 04564

Project
Stations of The Cross (14 bas-relief panels in cast lead)

Pastor John S. Damm, Saint Peter's Church, New York, N.Y., responded to this contemporary work as follows:

"For two Lenten seasons Saint Peter's Church was privileged to have this interpretation of the 14 Stations of The Cross hanging in the gallery directly above the sanctuary. Every day people who work in this busy, noisy commercial area of New York City came into that

quiet place and were moved by the power of these sculpted panels.

"Each panel depicts an aspect of the Passion narrative as seen through the eyes of Christ. The result is a highly personalized and thought-provoking rendering of the central message of the Christian faith and provides the opportunity for the worshiper to approach a very familiar subject from a quite different perspective."

Jury: "Strong, yet sensitive sculptural evocations of the Stations of The Cross. Interesting use of visual details which suggest, rather than literally represent, the way of the cross. Intelligent and well formed, but we question why the artist chose lead as his medium."

IFRAA HONOR

1991 IFRAA INTERNATIONAL VISUAL ARTS AWARDS



"The Last Wall," 16'x24', oil and gold leaf on seven shaped canvases.

HONOR AWARD

LESLIE PARKE
15 West Main Street
Cambridge, New York 12816

Project
The Giotto Cycle
Seven irregularly shaped canvases for the Williams College Museum of Art's Class of 1935 Gallery

Reminiscent of the Arena Chapel in Padua, Italy, this cycle of paintings, like Giotto's frescoes, depicts scenes from the lives of Christ and the Virgin Mary.

They are rendered in rich, beautiful oils and gold leaf. The artist planned the works to take advantage of the entire space and to reinforce and respond to the natural

flow around the gallery. Each canvas visually leads the viewer to the next.

The artist was "most interested in responding to Giotto's frescoes in a formal way, dissecting their structure, color and formal properties. Ultimately, the project took on a life of its own, using Giotto as a departure point for a cycle of paintings that had their own spiritual significance." The artist found herself questioning through the paintings the nature of time, sequence, gravity, space, dimensions, authenticity, and cause and effect.

Jury: "The irregular shaped canvases effectively challenge expectations, while thoughtful references to historical and symbolic images produce a most provocative work."

HONOR AWARD

MARINA NASH
103 Lee Road
Sewickley, Pennsylvania 15143

Project
Beyond Barriers I - TAU
A kinetic sculpture in oak, plaster and marble

We must go "Beyond Barriers" when questions arise which can no longer be addressed within a current frame of reference. The breaking down of barriers has been continuous throughout history; 1990 has become a pivotal year for this concept.

Structures (walls, fences, etc.) that bar passage are weakened so that the crossing of paths and free interchange of ideas and movement are encouraged. An unrestricted, unbounded space is the objective. "Beyond Barriers" symbolizes a renaissance; a bonding of before and after, indoor and outdoor, the individual and society, creative activity and intellectual inquiry, east and west, the terrestrial and the sublime.

In this project, I deny the indoor wall's function. It is no longer a means of separation or support. The wall is withheld between two crosses (TAU) or four crosses, including side views; it is also transversed by a bridge linking both sides of the wall. A break in the wall initiates the passage of light and the crossing path within which a circular form (Continuity) rolls freely from one side to another.

Jury: "Though not commissioned for a specific liturgical site, this is a provocative and inventive rendition of the idea of passion. The contrast between the rough wood and smooth wall enhances the message of change which the artist intends."



3/4 view, 8'w x 12'h x 8' deep.

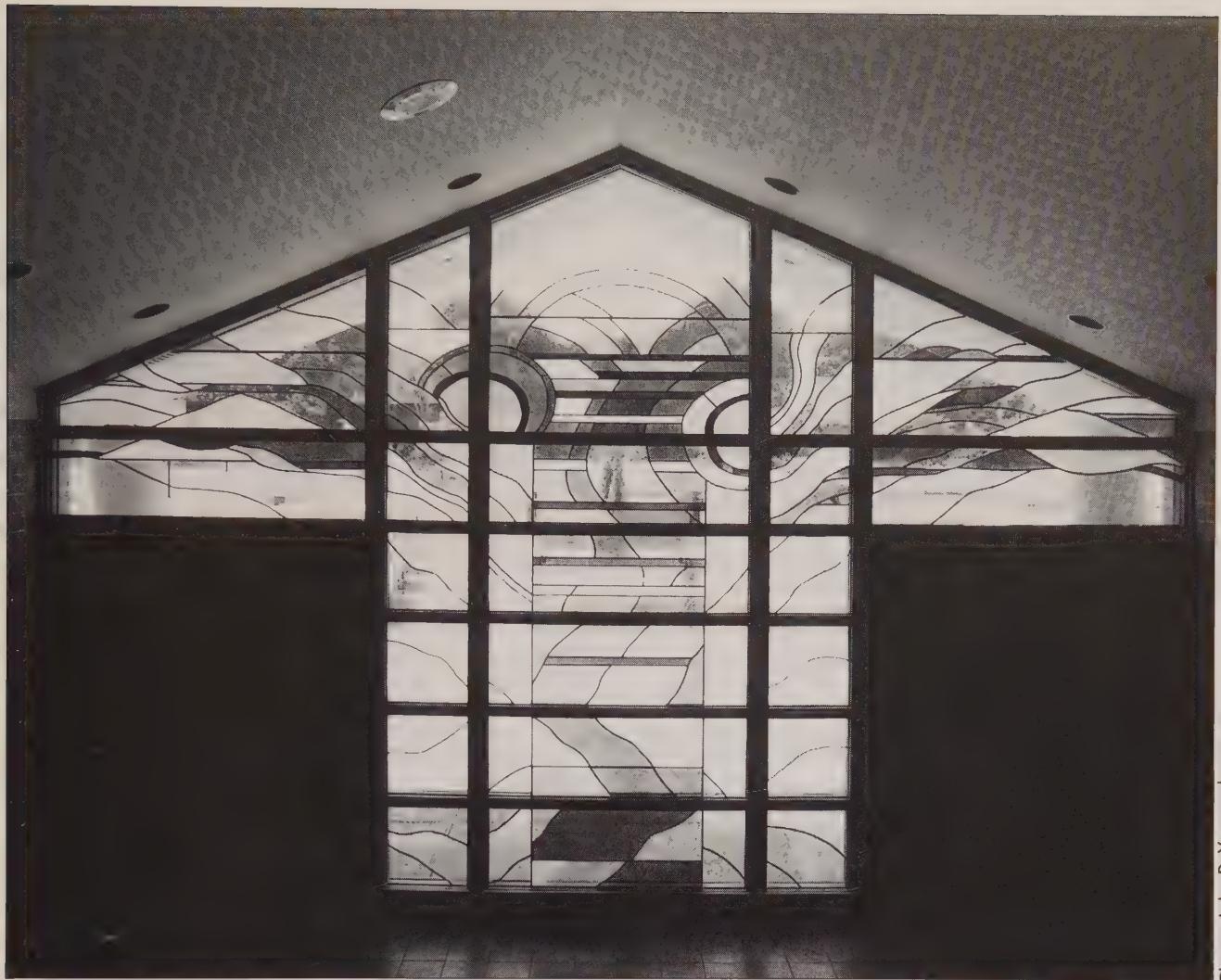


Photo: John B. Young, Jr.

Main entrance, 17'h x 25'w.

MERIT AWARD

JAMES B. FURMAN
27 West Main Street
Trumansburg, New York 14886

Project
Stained glass windows
St. Andrew the Apostle Catholic Church
Gibbsboro, New Jersey

The glasswork for the building is focused on a theme of goodness and the beauty of creation. The art committee wanted windows that would be harmonious with the natural setting of the church. This was expressed by a feeling of openness and the use of organic shapes.

The idea of goodness is tied to the use of much clear glass to let as much unrestricted light into the building as possible. The light/goodness theme is further

reinforced by the many yellow accents which symbolize light itself.

My concern with the totality of the design was to give it a unity as it addressed the building. The result is unique, I feel, in that it is not a series of unrelated windows, but rather a single, main idea that ties everything together. The creation theme is realized as a bringing together of heaven and earth through the use of symbols, and causing them to meld together in an indivisible manner. These symbols are seen as celestial spheres, simultaneously heavenly and fertile with life. Flowing extended shapes suggest landforms and waterways and, again simultaneously, skyways and cloudforms.

Jury: "We liked the effective and interesting interplay between interior and exterior light and forms, and between strong geometric and organic forms. Nice continuity throughout all windows."

IFRAA MERIT

1991 IFRAA INTERNATIONAL VISUAL ARTS AWARDS



Detail of main window, 20'w x 30'h.

Photo: Richard Walker

MERIT AWARD

DAVID WILSON
RD. 2, Box 121A
South New Berlin, New York 13843

Project
Stained glass windows
St. Paul Catholic Church
Tampa, Florida

Rev. Austin M. Mullen, Pastor

Architect
Peter Ferguson, AIA, FRAIA

Liturgical Consultant
John Buscemi

The main window alludes to a celebration of saints, all beings having an inherent sanctity. The figures are treated as silhouettes to suggest timelessness. There is an energy and flow of connectedness in the composition. Angels, as messengers of God, are interspersed with earthly human figures. This activity takes place against a background of architectural niches and structure, a structure reflecting the architectural elements of the new building.

The Mary window is a celebration of the feminine principle, the life process, the earth and the cosmos.

Jury: "A wonderful glass design but liturgically somewhat overpowering to the altar. Nice geometric forms with effective integration of figures. The choice of glasses helps retain interest even when there is no light behind the windows."



Detail, baptismal font, marble and gold leaf mosaic, 11' diam.

MERIT AWARD

MARCHITA B. MAUCK
921 Briarrose Drive
Baton Rouge, Louisiana 70810

Project
Liturgical renovation
St. Pius V Catholic Church
Pasadena, Texas

The Baptismal Font, Eucharistic Reservation Chapel Arch, and Book of Memories are each elements of the liturgical renovation of St. Pius V Catholic Church. The baptismal font has assumed an entry location corresponding to baptism as the entry into Christian life. Its octagonal form resonates with early Christian fonts symbolizing the eighth day, the day of Christ's resurrection. The person to be baptized walks down into the waters of death, signified by the golden cross on the bottom of the font, emerging on the other side having

passed from death into new life. The arch creates a new Eucharistic reservation chapel distinct from the assembly space. The Book of Memories honors the continuity of the generations nurtured in this parish over the 50 years of its existence.

Jury: "An interesting interplay between strong geometric elements and graceful Gothic curves is made to work well by the subtle simplification of the tracery in the arch screen. The font might be a little overpowering."



Crosier, 72" tall, Purpleheart, ebony and curly maple.



MERIT AWARD

ALFRED ROE
P.O. Box 219
Bellport, New York 11713

Project
Crosier

The design of this crosier follows the great tradition for a bishop's staff. In addition, a special wood called "Purpleheart" provides the traditional color for a bishop. The three ebony bands represent the Trinity. The selection of curly maple suggests the flame of the Holy Spirit. The long taper of the staff and the serpentine curves of the hook were inspired by the story of Moses

prophesying before the Pharaoh.

The crosier disassembles and is fitted into a cherry and red birch carrying case. It was made in 1988.

Jury: "Wonderful craftsmanship, a graceful design, an interesting choice of woods with references to ancient symbols, combine to make this a beautiful symbol for the office of bishop."



MERIT AWARD

BERIT HUNNESTAD
Project Leader
Kirkelig Kulturverksted
Postboks 5649 Briskeby
0209 Oslo 2, Norway

Project
Chapel of St. John
On the North Cape
Norway

Participants

Gunnar Torvund, sculptor; Terje Hope, interior architect and furniture designer; Rigmor Bove, textile artist; Jan Gabarek, musician/composer; Morten Mellegard, architect adviser; Petter Foyn, electrotechnical adviser; Arfnn Strand, ceramist.

North Cape – a steep rock on the northernmost point of the Norwegian mainland – is the setting for the intimate chapel of St. John. With the endless sea and the wide skies as its bordering elements, the plateau on North Cape is a place where one has a feeling of being on the edge of the world. Encountered with this dramatic nature many visitors have religious experiences.

North Cape is a popular tourist site. The plateau can be very busy during the summer session, with up to 6,000 tourists a

day. It is these conditions which created the need for a quiet place where the individual can rest in beautiful surroundings.

The chapel is placed deep down in the rock, in connection with a tunnel that leads down to an observation lounge in the 307-meter high cliff. It is carved directly into the solid rock, which is left naked to form the walls in the chapel. The altar is placed in a niche given the form of a raised hull of a boat. On its outside the niche is covered with a myriad of small pieces of ceramic tile to make its presence known in the tunnel.

The chapel is a small room with only 16 chairs, specially designed for the chapel. The creation of the interior design was done in a unique collaboration of a furniture and interior designer, a sculptor, a textile artist, and a composer. The newly written music is an integrated part of the artwork in the chapel, and is played when the room is not in use for ecclesiastical ceremonies. A high and narrow woven textile depicts the Holy Ghost. A simple crucifix of wood is placed above the altar. A cross is integrated as a pattern in the blue panelled ceiling. To make the chapel ecumenical, these are the only Christian symbols.

Jury: "This is a fascinating example of a team effort, not only between architect and artists, but including the art of music as well. The various works are well integrated, creating a complete image of womblike intimacy; thought-provoking and emotional. We wish we could hear the music!"



MERIT AWARD

CORINNE SOIKIN STRAUSS
237 W. Mount Airy Road
Croton on Hudson, New York 10520

Project
Silk chuppah

The Skirball Museum commissioned me to create a handpainted silk wedding canopy for its permanent "Life Cycle" exhibition. It was to be 6'x6' and preferably have Biblical reference. As it was to be suspended from the ceiling and visible from a balcony, it had to have the same design, top and bottom.

IFRAA MERIT

I chose the following for the impetus of my design:

Ezekiel likened GOD unto a rainbow: "As the appearance of the bow that is in the cloud in the day of rain, so was the appearance of the brightness roundabout. That was the appearance of the likeness of the glory of the LORD."

I called it "Heaven and Earth, a Chuppah of Celebration" when it was completed.

Jury: "Bright colors and silk fabric combine to create a festive nuptial statement. This is a piece that could work in many worship spaces."

1991 IFRAA INTERNATIONAL VISUAL ARTS AWARDS



Photo: Robert Walker

Glass screen, front view.

CITATION AWARD

DONALD A. BOOTH
172 Washington Park
Brooklyn, New York 11205

Project:
Glass screen for bishop's chair
Cathedral of the Blessed Sacrament
Altoona, Pennsylvania

A carved glass screen creates a new enclosure for a relocated bishop's chair. The screen takes the form of a triptych whose motif includes a tree of life and an archaic crucifix. Like an ancient altarpiece or sacred

book, the three panels are interlocked by decorative clasps and strap hinges of bright bronze and polished stainless steel. The 1-1/4 inch thick float glass is carved to various depths both front and back. In front alternating solid and void squares within squares are touched with gold-leaf to accentuate the design, which shifts and realigns as light is captured and released by the carved edges and the thickness of the glass.

Jury: "A very clever use of glass as a structural medium. A powerful image creating a strong focal image for the bishop/presider in this large cathedral setting."



Photo: Warren Blanc

CITATION AWARD

BEVERLY STEIGERWALD
782 South Emporia Street
Denver, Colorado 80231

Project

The Marian Shrine
St. Michael the Archangel Church
Aurora, Colorado

This devotional niche is in the church's main worship area and depicts Mary at the wedding feast at Cana. The bronze life-size sculpture presents Mary at the moment she displays her total trust in Christ, telling the servants, (and us,) "Do whatever He tells you." She is dressed in festive clothes, barefoot after her travels. She is shown as a mature woman who has known hard work. Though she is graceful and lovely, hers is not the figure of youth. She is a woman of the community, confident, humble, radiating serenity.

The 15-foot wall behind Mary is plaster bas-relief suggesting the setting for the wedding feast. Architectural detail includes two wedding guests and six water jars. A platform of flagstone ties all these elements together, outlined by carpet, which provides a place to kneel.

Jury: "While the niche is very powerful, the figure seems a bit literal. The contrast between the two makes an intriguing, if perhaps controversial statement."



CITATION AWARD

KENNETH J. GRIESEMER, AIA
PMR Architects
Nashua, New Hampshire

Project
Liturgical furnishings
St. Joseph Catholic Church
Epping, New Hampshire

Liturgical Design Consultant
Richard S. Vosko

Project Architect
Harriman Associates

The major liturgical furnishings of this new church are contemporary and substantial in keeping with the style and scale of the building.

The font, located at the entry, provides for infant and adult baptism by immersion. The water flows gently

from upper to lower basin, creating movement and suggesting new life.

The altar, with four granite slabs for support and a massive cherry wood mensa, reminds the assembly of the sacrificial nature of the Eucharist.

The ambo is related to the other furnishings through the use of cherry wood and diagonal lines.

The tabernacle column has a wooden top supported by four tall slabs of granite and is related visually to font and altar.

The project success is based on the collaborative efforts of designer, liturgical consultant and client.

Jury: "A little austere, but dignified and harmonious with the architectural surroundings. The placement of the pieces works well liturgically."

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■ \$25 per listing—IFRAA members;
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■ Deadline for Spring 1992 issue: March 16, 1992.
■ Make check out to: FAITH & FORM, and send to: FAITH & FORM, 11521 Maple Ridge Road, Reston, VA 22090; phone: (703) 481-5293.

Books

Reviewed by Betty H. Meyer

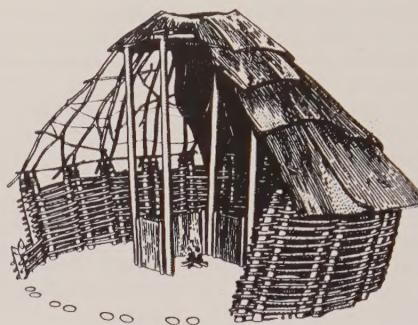
NATIVE AMERICAN ARCHITECTURE.
Peter Nabokov and Robert Easton. Oxford University Press, Inc., 200 Madison Ave., New York, NY 10016. 1989. Paperback, \$25.

This handsome book is the winner of the 1989 Bay Area Book Reviewers Award for Arts and Letters. Author Nabokov is an anthropologist who has taught at the University of California in Berkeley, and Easton is a California architect from the University at Los Angeles. He is co-editor of the *Shelter and Domebook*.

One is helped to enter this fascinating book by a chart which lists Native American tribes by language family and a map which indicates their commonly accepted culture areas. Their broad definition of architecture is worth re-reading several times and then reflecting on it. "Architecture embraces what happens whenever human thought or action makes order and meaning of random space . . . arranging the spaces that surround and connect the parts . . . and which finally includes the often unseen social and religious meanings encoded into building and spatial domains."

The full range of Indian architecture was not known or studied until this century. Most of us only know the wigwam, tipi, iglu and pueblo. In 1978 writers began to make field trips and to have a direct interest in the building *process* as well as in the finished building, and in the seasonal use of settings, the larger aggregates, etc. Now writers are interested in more than just a description. They want to show "how this tribal architecture is responsive as much to the inner environment of cultural presupposition and social interaction as it is to external environment of wind and weather. They want to illuminate changes in building forms that occurred before and after the arrival of European settlers. Traditions were the blueprints of the Indians and social rules their building codes."

The book is extremely well organized and the variety of photographs is invaluable in interweaving modifying factors into the chapters on each cultural area across North America. The six factors considered paramount are: technology,



climate, economics, social organization, religion and history.

A bibliography offers key references chapter by chapter, and there is a glossary and index.

Paul Goldberger, New York architectural critic, writes: "This is a book about ritual, religion and family life as much as it is about buildings," and J.B. Jackson, a native Oklahoman, writes, "This book will appeal to those who appreciate books as works of art." I fell in love with the book from the moment I saw its memorable cover, but then I am a native Oklahoman, too. However, I cannot imagine any American not finding this book a treasure to be returned to many times over.

* * * *

KEEPING TIME. The History and Theory of Preservation in America. William J. Murtagh. Sterling Publishing Co., 387 Park Ave., So., New York, NY 10016-8810. Photos. 238 pages. Hard cover, \$25.

William Murtagh, the first Keeper of the National Register of Historic Places and visiting professor in architecture at the Universities of Maryland and Hawaii, believes "the preservation movement as we know it today is so pre-occupied with the processes and methodologies of preservation that it has all but lost sight of the subject itself." He emphasizes that the question of whether a building or site should or should not be saved is still a humanistic one. The movement has grown from what was at first "a genteel exercise in patriotism to a powerful grass roots force."

The book traces the history of the movement beginning with the first restoration known in the U.S.—the Touro Synagogue in Newport, R.I. to the present,

and even has an epilogue on the future that makes some stimulating suggestions.

Though easily read just for pleasure, Dr. Murtagh has included several features that make it professionally useful and concretely practical. These include:

- A sampling of pertinent legislation
- The National Register criteria for evaluation
- The Secretary of Interior's standards and guidelines
- A bibliography of titles considered basic to a general understanding of the subject
- A glossary of the specialized vocabulary in preservation
- A chronology of the movement with pivotal developments

* * * *

INTERCULTURAL ARCHITECTURE. The Philosophy of Symbiosis. Kisho Kurokawa. AIA Press, P.O. Box 18066, Merrifield, VA 22118-0066, (703) 435-6757. 208 pages, 200 illustrations. \$60 + shipping.

In these days of economic distress it is not easy to justify spending \$60 for one book, but this is a book that speaks so much to the future that you may never feel quite the same after you have finished it. There were times when I rebelled against what I thought was the hubris of this Japanese architect as he discussed the differences between the Eastern and Western cultures, but over and over again I felt that he was right on target and that his insights were those of a prophet.

Kurokawa is one of the world's most active architects and the author of 30 books. He is the designer and leading voice of the controversial New Tokyo Plan 2025, which calls for the building of a 30,000-hectares island in the northern part of Tokyo Bay. He is considered a global design practitioner with projects in more than 20 countries. They are generally considered symbols of 20th century architecture.

To quote Kurokawa himself: "We are on the threshold of major changes in the sphere of culture—changes probably set off by Perestroika in the USSR. Symbiosis is a philosophy which takes its name from ecological and biological concepts; it uses traditional Japanese ideas to interpret our multicultural, contemporary world. The giant diversity of cultures as opposed to Modernism which endorses a single, idealistic and universal society."

The illustrations are from all periods, cultures and fields of activity, and are in



themselves a guide to the future. Charles Jencks states in the Foreword that this is one of the most essential statements of Post-Modernist architecture yet published and that Kurokawa is an individual who overcomes the split between the East and the West because he thoroughly understands both sides of the split. He calls Symbiosis a philosophy of "both-and" rather than "either-or," and points out that Kurokawa does not regard the East and the West as rejecting each other but as learning to recognize each other and cooperating, even though they may oppose and criticize each other at times.

One of the most fascinating parts to me was the chapter on the evocation of meaning. He believes that the truly ambiguous nature of human existence is being rediscovered and that mysticism that was once the sole province of religion and art, is now finding the attention of science, which looks for a simultaneous operation of reason and intuition. He describes the post-modern sensitivity as one that will straddle the spiritual and material, the sacred and profane and that things that seem contradictory at first glance will turn out to be compatible, even all of one piece.

RELIGIOUS AESTHETICS. A Theological Study of Making and Meaning. Frank Burch Brown. Princeton University Press, 3175 Princeton Pike, Lawrenceville, NJ 08648. 225 pages. Hard cover, \$27.50.

This is a book that will contribute to a theoretical understanding of its subject,

and therefore may be of most interest to academicians. However, the author states that in paying close attention to the practical and experiential side of the arts, he has hoped to avoid this. He is himself a poet and musician/composer as well as a professor, and was given a grant to travel widely to art collections and works of architecture for study.

His hope is that the field of aesthetics will be reconceived, and that it will play a more significant role in philosophy and religion. He attempts to take into account the religious experiences in Christianity in particular, but also hopes to advance the study of religion in all its forms. He examines popular culture as well as classic, to discuss the issues he is highlighting.

Dr. Brown is an Associate Professor of Religion and Humanities at Virginia Polytechnic Institute and State University.

PROUD DONKEY OF SCHAEERBEECK. Ade Bethune, *Catholic Worker* Artist. The North Star Press of St. Cloud, P.O. Box 451, St. Cloud, MN 56302. 168 pages, 37 full color and 150 black and white photographs. Hard cover, \$19.95.

This is a biography of Ade Bethune, one of the first Catholic artists in the liturgical consultant movement. Her family was from a part of Brussels called Schaeerbeeck where farmers brought chickens into the city in donkey carts. Although Ade's life story has become an important chapter in the cultural story of America,

she has remained proud to be a daughter of Schaeerbeeck.

After arriving in New York and studying at the National Academy of Design and Cooper Union, she met and was greatly influenced by Dorothy Day and her *Catholic Worker*. From that time on she dedicated herself to announcing the good news of the Gospel through her art.

As early as 1959 she was saying that "the days are gone when American architects have to take their examples from the European brethren. We have a great deal to contribute over here." Not every architect or priest is ready to take advice from a liturgical consultant, writes biographer Judith Stoughton, and when that consultant is a woman, it may be doubly hard to take. But through the years Ade Bethune has gained the affection and respect of the entire Catholic community and continues to work as the art director of Terra Sancta Guild in her home city of Newport, Rhode Island.

The mediocrity and sentimentality so prevalent in religious art found relief in the work of this artist who understands the sacred mysteries in ordinary life and their relationship to liturgy.

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Calendar of Events

1992

June 18-20

IFRAA Participation at AIA National Conference and Board Meetings

Boston, MA

Bus tour of churches, June 18, 1:15-5:00 p.m., \$30

Panel Discussion, "Spirituality of Place," June 20, 2:45 p.m.

Contact: Crosby Willet, (215) 247-5721; David K. Cooper, AIA, (312) 629-0707; Dr. Albert Fisher, (919) 489-3359

July 1

Deadline for 1992 IFRAA International Visual Arts Awards Program

Entry form, fee and submission to: Maureen McGuire, Program Coordinator, 924 East Bethany Home Road, Phoenix, AZ 85107, (602) 277-0167.

July 1

Deadline for 1992 IFRAA International Architectural Design Awards Program

Contact: Richard Bergmann, FAIA, Architectural Awards Program Coordinator, (203) 966-9505 or Doris Justis (202) 387-8333.

Entry form and fee by July 1, 1992 to: IFRAA National Headquarters, 1777 Church St., NW, Washington, DC 20036, (202) 387-8333.

Submissions by August 3, 1992 to: Richard Bergmann, FAIA, Program Coordinator, c/o Richard Bergmann Architects, 63 Park St., New Canaan, CT 06840-4598, (203) 966-9505.

October 15-17

IFRAA Biennial National Conference and Board of Directors Meetings

Chicago, IL

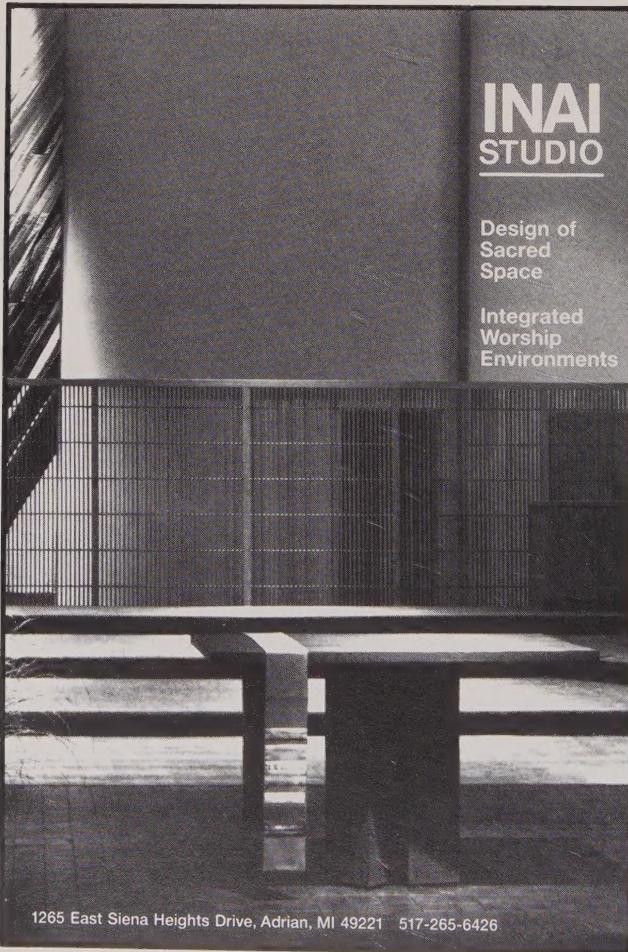
Contact: David K. Cooper, AIA, (312) 629-0707

Oct. 18-Nov. 1

IFRAA Post-Conference Tour/Seminar to Prague, Budapest and Vienna

Registrations now being accepted.

Contact: Donald J. Bruggink, Western Theological Seminary, Holland, MI 49423-3696; (616) 392-8555.

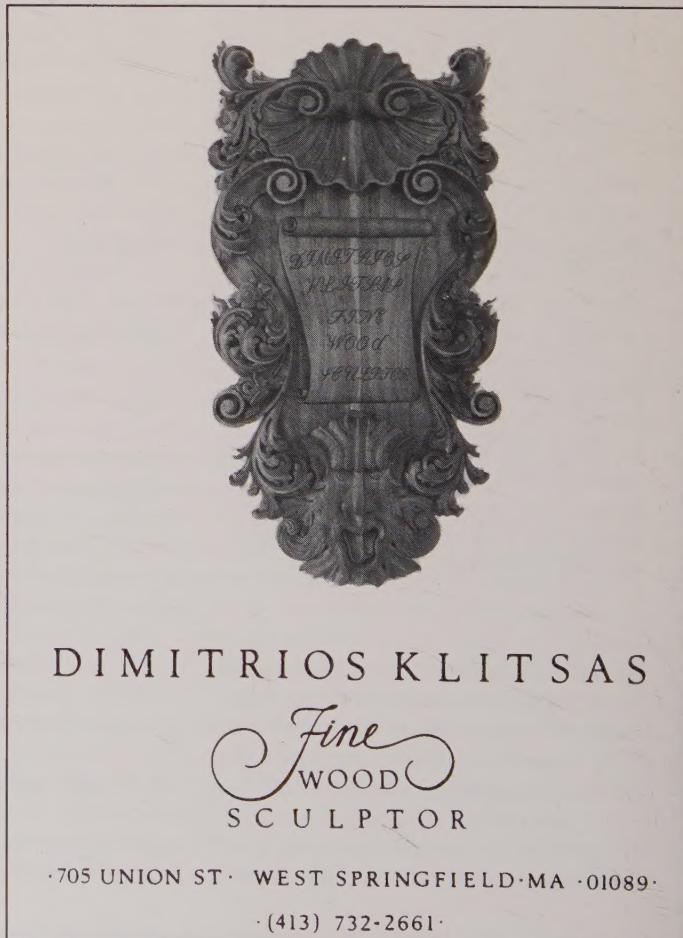


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